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ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JULY 1988 $4.50





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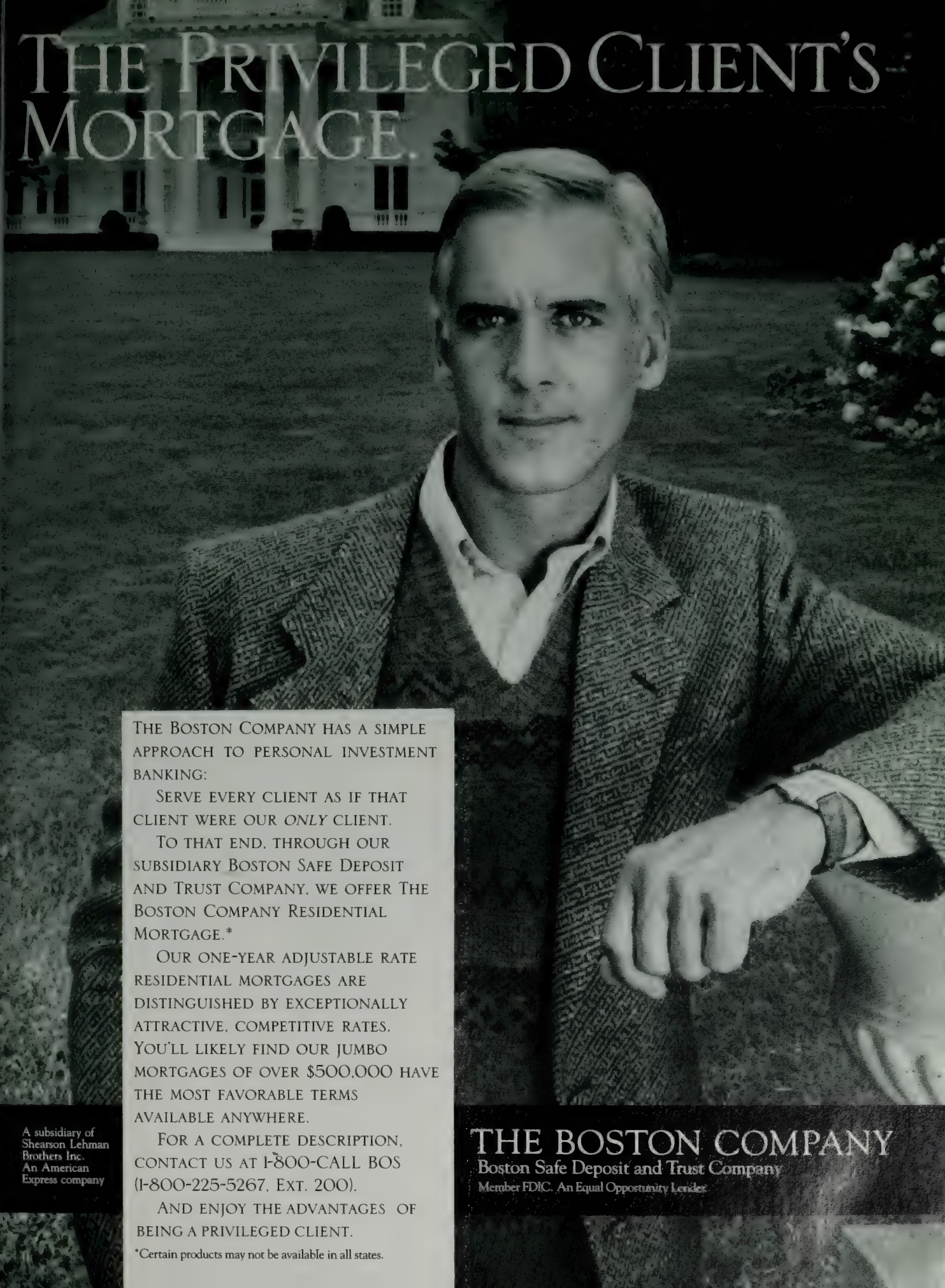
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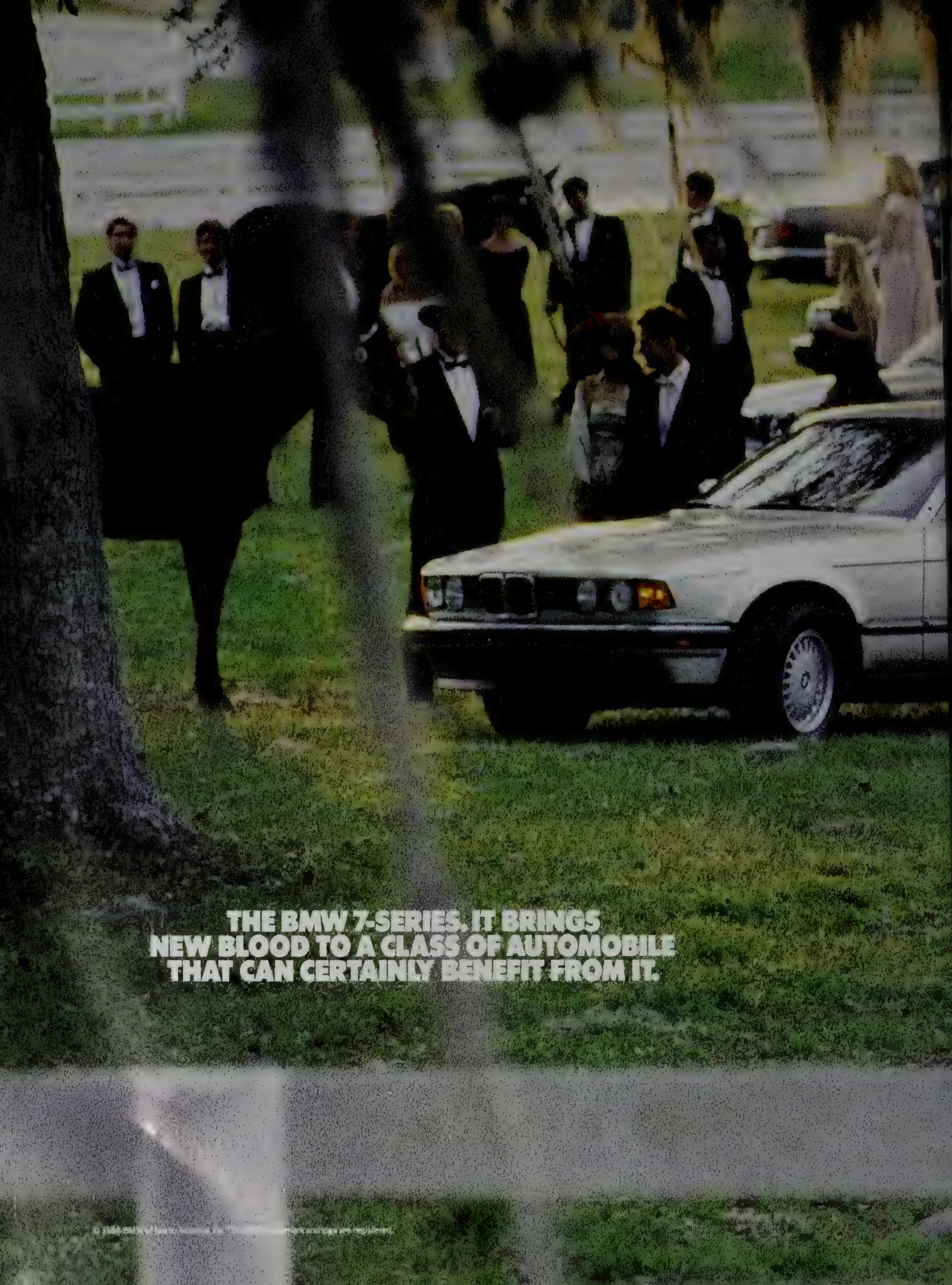
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

We thoroughly enjoyed your Art feature on Swedish landscapes (February 1988). The beautiful photographs truly represent the quality of Swedish painting as well as the countryside. Also, Anthony Hail's travel notes on Sweden in the same issue were a true compliment. Thank you for a treasured February edition.

M. Clattenburg and N. Degerholm
Solna, Sweden

The variety of subjects in the March edition of *Architectural Digest Travels* was impressive, and I especially liked the features that highlighted Bermuda and Barcelona. I admire the work done by the Bermuda National Trust in preserving hundreds of years of the island's history ("A Bermuda Housewarming"), and "Barcelona Sets its Sites" provided an interesting contrast by focusing on that city's future rather than its past. I look forward to more articles examining unique cultural identities. They are a pleasant addition to the magazine.

Victor M. Cantero
Minneapolis, Minnesota

Please do not waste my time with ridiculous travelogues. This is not, certainly, what the majority of your subscribers find attractive about your publication. Your articles on Africa and China were a dismal disappointment (*Architectural Digest Travels,* March 1988).

Bette Roeling Louis
Fort Worth, Texas

I very much enjoyed your article on Governors' Camp in the Masai Mara wildlife reserve of Kenya (*Architectural Digest Travels,* March 1988). Including travel and cost details was a nice touch, and I hope you will continue to do it in all your hotel features.

Lorna Basso
Hillsborough, California

Audrey Flack might wish to "change the world" ("An Artist's Sense and Sensibility," March 1988), but in truth photographer Berenice Abbott was the first woman to enter McSorley's Ale House. She did so in the 1930s with the aid of Hippolyte Havel, a grand old Village anarchist and friend of the bartender's. Miss Abbott, who will be ninety this July, photographed McSorley's and remembers with humor and delight her invasion of this all-male bastion.

Susan B. Blatchford
Blanchard, Maine

It was a pleasant surprise to see the work of Chicago architect Stanley Tigerman in the March 1988 issue. I have been disappointed in the past by the narrowness of your scope. Your focus has generally been directed to work being done on the East Coast (primarily Manhattan) and the West Coast rather than the work of very talented firms and individuals practicing in the interior of our nation—specifically Chicago, which has the richest architectural heritage in the United States. Fine interior design is not limited to our East and West coasts by any means.

Janet L. Steidl
Ridgefield, Connecticut

In my studio art classes here at San Jose State University, *Architectural Digest* is required reading. I tell my students that if they don't know your magazine, they simply don't know what's going on in design. While on the face of it yours is not an art or antiques magazine, your coverage of these subjects is the best there is today. Everyone has an occasional "bad day"—but you never do. You've never published a lesser issue. Many publications date very quickly, but yours never does.

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PEOPLE ARE THE ISSUE


JOHN BRYSON

Taste. Everyone has it. So they tell me. Have you ever heard anyone say they have bad taste? Or no taste? Never. Words that remain unspoken in the English language are: "I have bad taste." Also, "I have no taste." Other statements that remain unspoken: "My interior designer did it all. I did not work with him/her. I did not help. I stayed out of it because I have no taste." Have you heard those words? If you have, send me an affidavit and I'll send you a subscription. Why not say, "I really don't have any taste, nor do I care"? Bad taste is not a capital crime. Not having taste is not even a misdemeanor. If I'm wrong and you're thrown in the pokey for confessing to a lack of taste, I will bring the best decorators in the world to do your cell. Now, they have taste. So they tell me.

Paige Rense *Editor-in-Chief*


Sally Sirkin Lewis

An Eastern Axis

Recalls Sally Sirkin Lewis, "The client saw a penthouse in Bangkok that I'd designed [*Architectural Digest*, January 1987], and said, 'I hired an architect to make sure my house stands up; now I want you to be responsible for how it looks.' " Adds the resident, "Most interior designers try to cover everything with artwork; Mrs. Lewis allowed the architecture to speak for itself." "This job was special," says Lewis, "because it gave me the opportunity to achieve a totally consistent interior, with no compromises." *See page 74.*


TONY SOLURI
Maria Tallchief Paschen


BARBEHEIRI
Bruce Gregga

Intermezzo in Manhattan

Maria Tallchief Paschen has come full circle, at least as far as living in Manhattan is concerned. She and her husband have restored the brownstone near Lincoln Center that she bought and occupied twenty-five years ago while still a prima ballerina with the New York City Ballet. Over a period of two decades, Bruce Gregga had designed all seven of the Paschens' residences—"each with its own distinctive character," says Tallchief—from Martha's Vineyard to Aspen. He was again called into action, and this time around the couple's daughter, Elise, would also be living there while beginning a career in publishing. "The house is full of reverberations," says Elise Paschen. "It's where I spent some of my earliest years, and where my mother lived during the height of her stage career." As Gregga says, "Times change; people change. Before it was a career house; now it's a family house." *See page 84.*


DERRY MOORE
Baron Thyssen-Bornemisza


DERRY MOORE
Baroness Thyssen-Bornemisza

The Collectors: Baron Hans Heinrich Thyssen-Bornemisza

Baron Hans Heinrich Thyssen-Bornemisza is known not merely as the owner of one of the finest private art collections in the world, but as an extremely generous man as well. In his fourth cultural exchange with the Soviet Ministry of Culture, the baron has brought a collection of works by Russian avant-garde artists—many of which have never before been seen in the West—to the gallery at Villa Favorita, his Swiss residence. The exhibition, titled "Revolutionary Art from Soviet Museums, 1910–1930," will be on display in Lugano until October 2. In turn, "Masters of 20th-Century Art from the Thyssen-Bornemisza Collection" will be shown in Leningrad and Moscow. Almost half of the works are in fact by Russian artists; the rest include such masters as Picasso, Léger, Magritte and Beckmann. Irene Martín, director of the Thyssen-Bornemisza Foundation, says the exhibition aims to "represent the quality and diversity of what is probably the finest private collection of modern masters." *See page 90.*

continued on page 22



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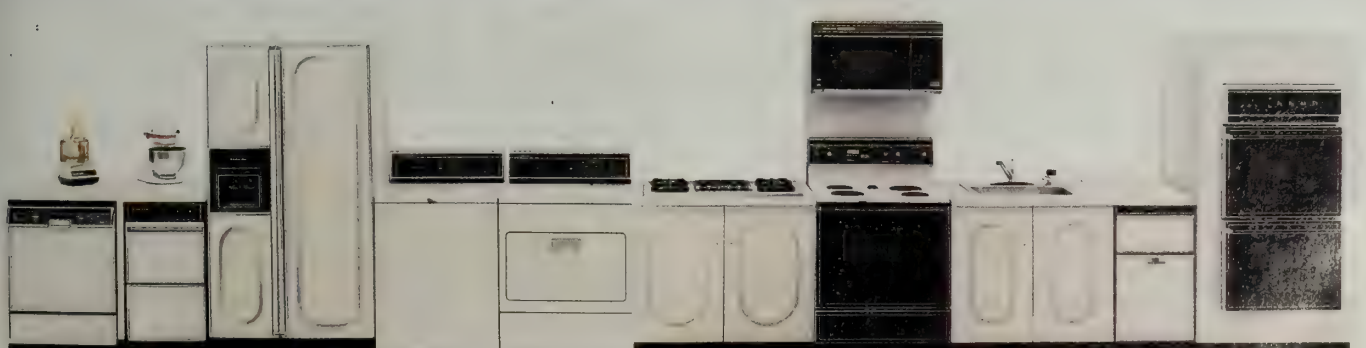
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continued from page 18



Anthony P. Browne

English Translation

"Interior design tends to be a cumulative art," says Washington, D.C.-based designer Anthony P. Browne. "By that I mean you usually begin a project with some givens—a favorite chair, a painting, or even a collection, as was the case in a Trump Tower apartment I've just finished for Andrew Lloyd Webber, which includes his collection of Indian artifacts. In a way, this makes my job easier since it provides a point of departure, but there is something very satisfying about creating a design from scratch." At a Georgian Colonial-style residence in Maryland, Browne was able to do just that. "It had been cleared of everything, which doesn't happen too often," he explains. "That, coupled with the fact that the owners wanted an essentially English environment, made the job a pleasure." *See page 98.*



DERRY MOORE

Donatella Girombelli

Empirical Style in Italy

When Donatella Girombelli, president of the Italian fashion house Genny, sought a quieter existence away from the clamor of Milan, she chose to live in Ancona, on the Adriatic coast. There, with the help of interior designer Piero Pinto—who favors the Empire style, he says, for its ability to "provide a room with a certain elegance"—she has transformed part of an eighteenth-century palazzo into a town house. She maintains a villa outside Ancona as well, but she bought the top three floors of the palazzo five years ago "because I have a seventeen-year-old son, and he wanted to be where there is a bit more action." The move into Ancona, to its Piazza Plebiscito (commonly known as the Piazza del Papa, for its monumental statue of Pope Clement XII), was also tinged with civic responsibility. "After the earthquake of 1972, this historic quarter of the city was devastated," explains Donatella Girombelli. "I wanted to show that we have a legacy here that should not be forgotten but preserved." *See page 104.*



PICCOLA PINTO

Piero Pinto

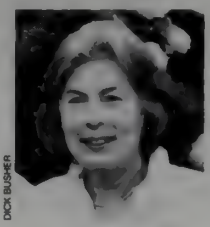


DICK BUSHER

David Dawn

Gardens: Names of the Rose

For David and Helga Dawn, the adage "Never a rose without a thorn" has no significance, either philosophically or horticulturally. In their opinion, the flower simply has no drawbacks. For both, the love of gardening stems from childhood days. David Dawn recalls being captivated by the sight of beans sprouting in a classroom botanical project. His wife's affinity for flowers had its beginnings in her parents' garden in Wiesbaden, West Germany; her particular expertise is in flower arranging and pruning. In March or early April of every year, the Dawns leave their winter residence in Boca Raton and return to Southampton. Armed with heavy clothing and thorn-proof gauntlets, they spend a week or so wielding clippers and shears. Then it's back to Florida until warmer weather brings the rewards of their labors on Long Island. *See page 110.*



DICK BUSHER

Helga Dawn



DANNY TURNER

Charles Paxton Gremillion, Jr.

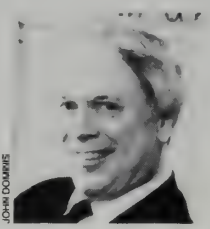
Bold Synthesis for Texas

"This project may rank as the most ambitious of our careers," says Charles Paxton Gremillion, Jr., of the Tudoresque Dallas estate he designed over an eight-year period with his partner, Loyd Ray Taylor. Besides choosing to add about 8,500 square feet to the original residence, the designers characteristically devoted themselves to fine craftsmanship. For one room, *verre églomisé* panels were commissioned from a local artisan who, with eight of her students, spent well over a year and a half on the project. The seventy-year-old Chinese wallpaper used in the master bedroom was found rolled up in a warehouse. And to match the bricks used on the additions with those of the existing façade, Loyd-Paxton searched for two and a half years before finding an abandoned building in a small Texas town that had been constructed of the same "blistered brick." *See page 116.*



DANNY TURNER

Loyd Ray Taylor



JOHN DOMINIS

Charles Ryskamp

Profiles: Charles Ryskamp

As a collector, professor, head of the Pierpont Morgan Library for seventeen years and, since June 1987, the director of the Frick Collection, Charles Ryskamp is a man whose career and personal life are inextricably entwined. He holds fast to the idea that "a person of modest means who is keen about art" can find a way to collect and live in New York. Both his apartment and his house in New Jersey brim with pieces he's collected over the years, and he believes that the atmosphere of a private house is "the ideal way to experience art." Lately he has been rehanging some of the Frick's masterpieces—for instance, putting Gainsborough alongside Van Dyck—so that the historical connections between works of art become more apparent. *See page 126.*

continued on page 26



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continued from page 22



Sherry Geyelin

Diplomatic Amenities

"By ordinary standards, this would be a unique challenge for any decorator," says Sherry Geyelin of her renovation of Virginia Murray Bacon's Washington, D.C., house. "Not only were Mrs. Bacon's furnishings widely scattered—in storage and on loan—but some were also in poor condition." The designer has long admired Mrs. Bacon's spirit. "She was one of the three great Mrs. B's—Bacon, Beale and Bliss," Sherry Geyelin recalls. (Mrs. Truxtun Beale owned Decatur House; Mrs. Robert Woods Bliss presided at the legendary Dumbarton Oaks.) Formidable women all, the three were the city's grandes dames for years. Mrs. Bacon loved to waltz, Geyelin remembers, and she liked nothing more than to appoint some unsuspecting—and terrified—young man to be her dancing partner. *See page 138.*



JAIME ARDILES ARCE

Adrien Arpel



Michael de Santis

Dune Bridge Summers

Dune Bridge, a windswept house in Southampton, is where Adrien Arpel —author of beauty books, founder and chairman of the Adrien Arpel cosmetics company—retreats for summer weekends with her family and friends. The house is set in the midst of the sands with views of water all around. "You get the feeling of being on an ocean liner," observes Michael de Santis, who created the simple interiors that blend with the views outside. Taking care not to overstate matters, the designer sought to introduce the notion of the aquatic even at minor points. For example, the legs of the living room table are made of antique bronze. "They look like they've been at the bottom of the ocean for a long, long time," he says. *See page 144.*



FRASER PHOTOGRAPHY

Hugh Newell Jacobsen

Architecture: Hugh Newell Jacobsen

"They wanted a big house for the children to come home to," says architect Hugh Newell Jacobsen of the residence he designed for David and Marie Bryan in the Maryland hunt country. "They had thirty-six family members home for Christmas and thirty-one for Easter. They fill the house up and use it as a house really should be used." Currently building a church outside Washington, D.C., the architect says he particularly enjoys designing houses, "because there's a language about them that tells you the right thing to do. 'The building can be what it wants to be,' as Louis Kahn used to say." *See page 148.* □

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GUEST SPEAKER: JAMES LEVINE

Temples of Music



GABRIELA BRANDENSTEIN/COURTESY DEUTSCHE GRAMMOPHON

James Levine, artistic and music director of the Metropolitan Opera since 1971, often conducts the Vienna Philharmonic at the city's Musikverein. Constructed between 1867 and 1869, the hall has a Classical Revival interior with gilt caryatids. Its "ideal acoustics" make it Levine's favorite.

CONCERT HALLS—what they mean to me as a conductor and how they affect me as a person—are a subject I've been thinking about lately. I've come to the conclusion that at forty-five I'm the kind of musician whose relationships to people, to music, to organizations—and, yes, to concert halls and opera houses—are profound and long-lasting. I knew early on that I wanted to dig deeply into just a few places—places that really meant something to me.

Of course, the Metropolitan Opera is home—I've been there as music director, artistic director and principal conductor for seventeen years and have agreed to be there for at least five more. I've served as music director of the outdoor Ravinia Festival, the summer home of the Chicago Symphony, for fifteen years. I've conducted twelve consecutive seasons at the Salzburg Festival, and I've been a regular guest conductor of the Vienna Philharmonic since 1976 and the Berlin Philharmonic since 1978. I've also formed a very special relationship with the Bayreuth Festival, where I recently had the honor of conducting its hundredth-anniversary production of *Parsifal*. So these places—physically, acoustically, emotionally—are in my blood, and to make music there is a matter of pure love.

But if you were to ask me which is the most beautiful hall of all, I would have to say New York's Carnegie Hall. It's simply the hall of halls, both from a visual and acoustical point of view. It's a thrill to perform there—always.

Visually, Carnegie Hall has the warmest, most intimate ambiance—grand yet unostentatious. You're never overwhelmed; you're at one with the music. It's true that the acoustics have altered unfavorably since the recent renovation, but I was speaking to Vladimir Horowitz about this and he has a theory. He maintains that when you repaint a hall it takes a year or two for the paint to really dry—to be as dry as the old paint was. He feels it may simply be a matter of time for the acoustics to right themselves, and I agree. Something similar happened in Berlin. When the Philharmonie opened twenty-five years ago, people wondered whether the sound wasn't perhaps too dry. As the years went by the materials aged, and the hall is now an especially wonderful place to hear music, and fantastic visually as well. Music was meant to be the focal point, and the stage is placed so that orchestra and conductor are completely surrounded by the audience.

continued on page 36

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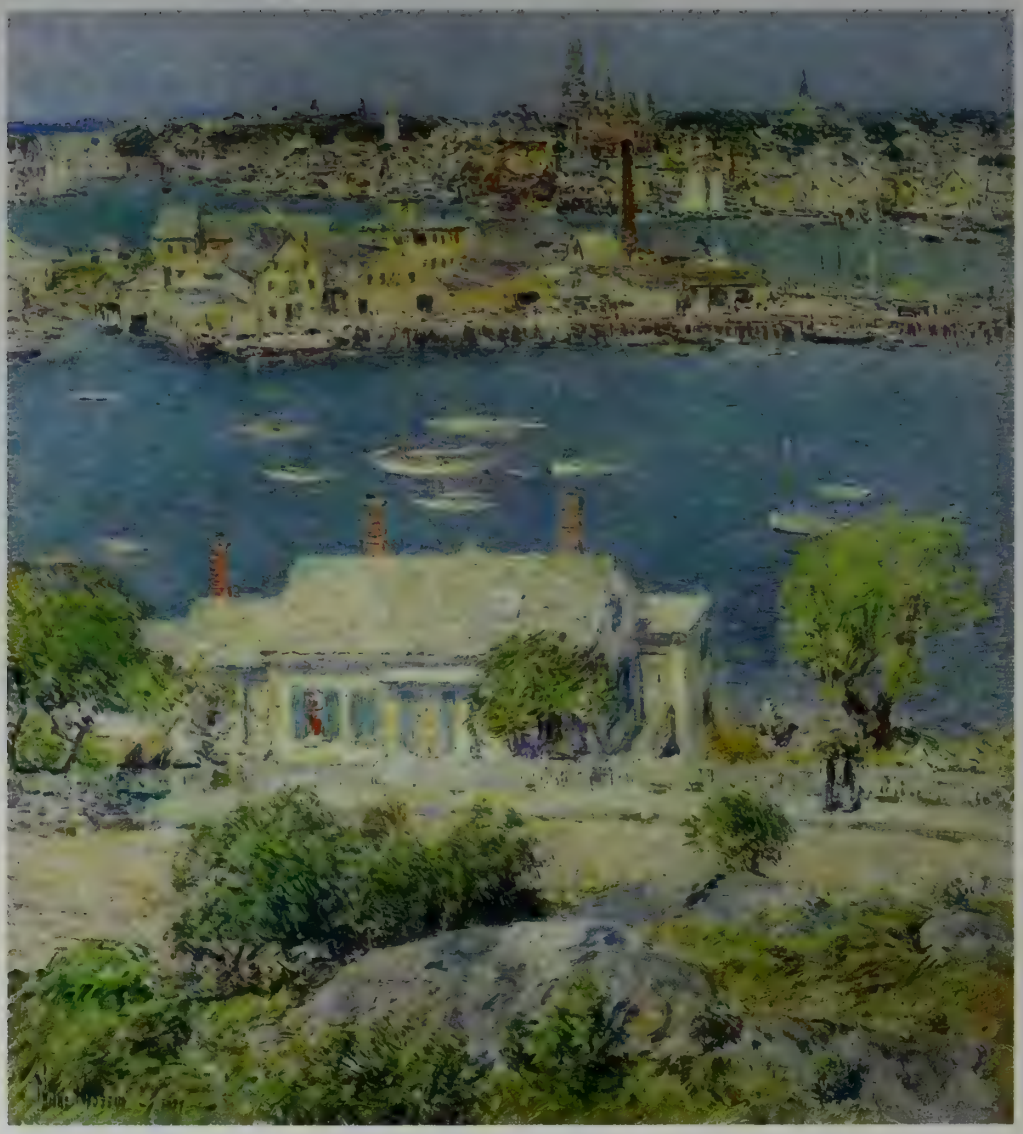
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Temples of Music
continued from page 30

Another metamorphosis we've seen is Avery Fisher Hall, the home of the New York Philharmonic. When it opened, the hall was really bad. It originally had a sound that was neither enhancing nor realistic, but over the years, after tortuous alterations, it has become a really good place to listen to music. Part of the reason I gave up guest-conducting the Philharmonic was that there was too little music I could make work in that room.

Then, of course, there's the Met. The Metropolitan Opera is something of a miracle. It's huge. It holds nearly four thousand people. It's a modern structure made out of modern materials, and yet the sound is never hard, blaring or shallow. Instead, it's fantastically alive and present. There are only one or two spots in the hall where there are any acoustical reductions. I would say that the idiosyncrasies of the sound favor high sonorities. We notice that we must always play a little bit lighter at the top and a little stronger at the bottom to get the registration right.

What also affects acoustics at the Met is the scenery. You see, if the scenery is wide open and made of soft materials, and if the singer is halfway upstage, a lot of the sound goes up to the flies. If the scenery is faceted and made of different kinds of surfaces, then the sound is more easily projected into the auditorium.

I dwell on sound because it's the crucial factor in any performance, and we conductors are keenly aware of it. I'm often asked which of the halls I've played in has the most perfect acoustics, and I always answer, "The Musikverein in Vienna"—the home of the Vienna Philharmonic. Frankly, it's my favorite hall in the world, because it's large enough for an orchestral work and intimate enough for chamber music. For me, it has ideal acoustics. Not good acoustics, not great acoustics, but ideal acoustics. It's wonderful because it encourages the resonance of the human voice, or the resonances of the instruments themselves. You can play the softest sound and the character of it is clear. Or you can play the loudest sound and it will have both volume and transparency.

A lot of people find the Musikverein gaudy to look at. There's a lot of gold and a lot of ornamentation. But I find the hall in harmony with itself. The way it's laid out for the audience and the orchestra is so involving! It gives you the feeling of playing in a large room, not in a hall at all. But its main success is the unbelievable acoustics.

Having said all this, I must confess that conducting in a place like Bayreuth positively gives me chills—no question about it! The fact is, the Bayreuth theater has the greatest ambiance in the world for nineteenth-century opera. Bayreuth is an absolutely unique idea, which, true to form, was invented by a composer who wanted to hear his works in a particular way. It's not surprising that Wagner was enough of a genius to compose his music and write his

continued on page 44

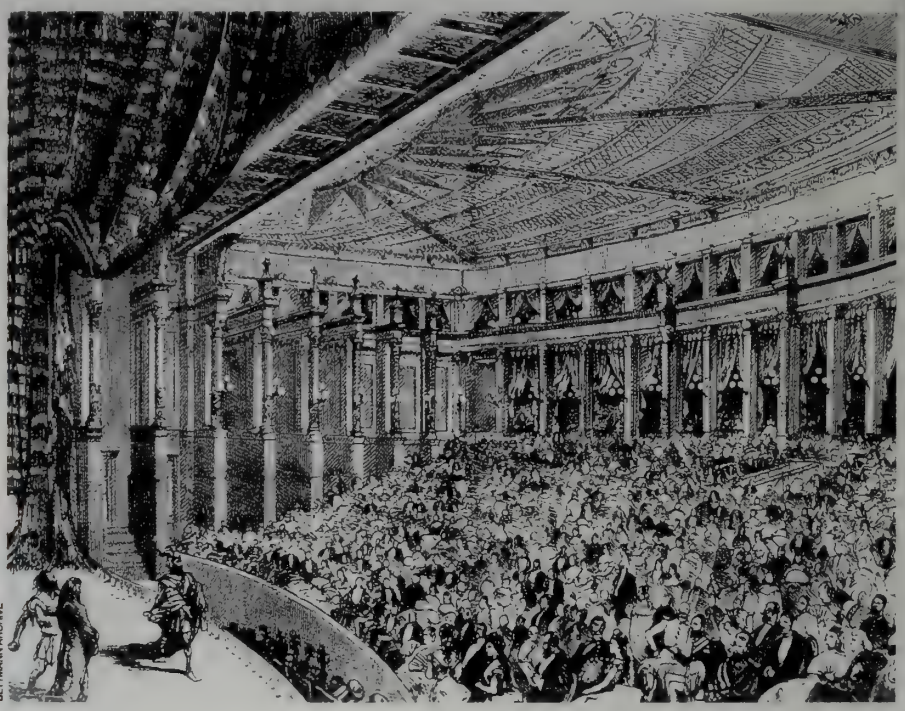
BELOW: "For me, the process is to go on doing what I'm doing—except better," says Levine. BOTTOM: Carnegie Hall, built in 1891, was the first space in New York City designed for orchestral works and oratorios.



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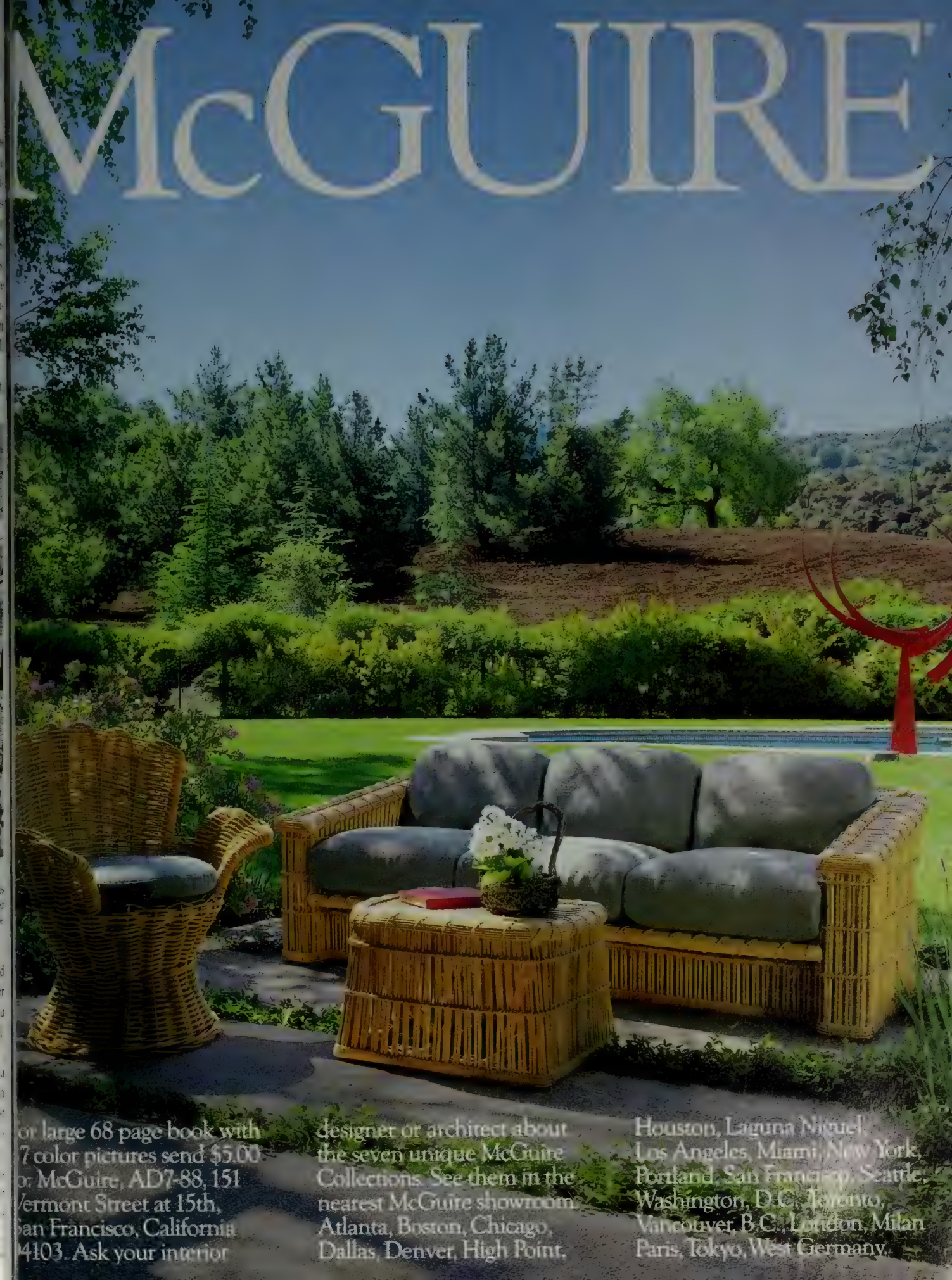
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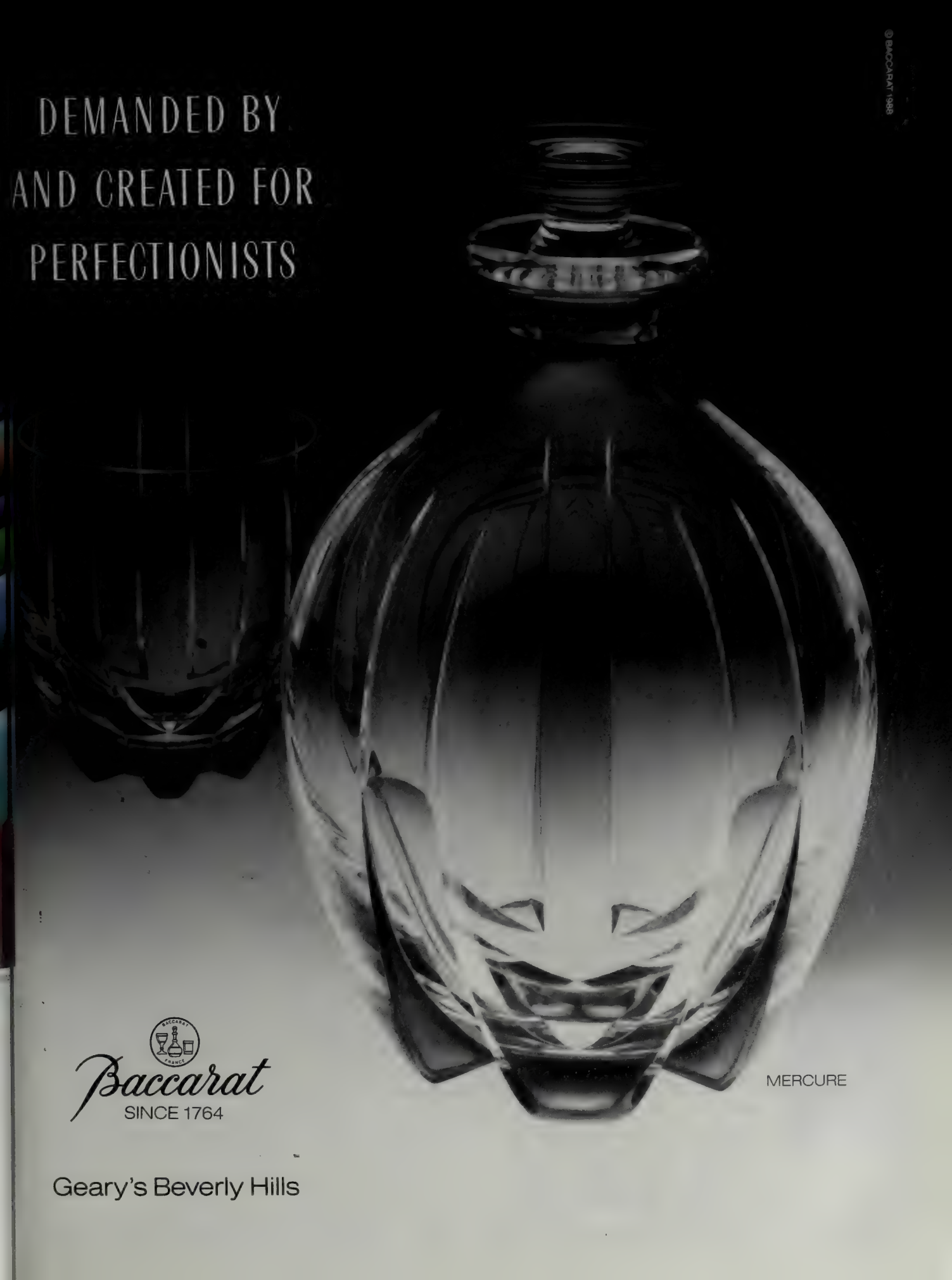
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Temples of Music

continued from page 36

libretti with such a clear idea of what the properties of an opera theater should be.

Those properties are simple to describe: The house holds nineteen hundred people, and all of them have a complete view of the stage. They sit as in a Greek amphitheater—a fan-shaped space—and even from the sides they can see nearly everything. The orchestra pit is screened from the view of the spectators, who sit above it, so that the sound rises in a very blended, natural way.

There is a sense in this theater of having a great tangible contact with the sound and of being surrounded by it. The theater is made almost entirely of brick and wood; the latter, because it is the material closest to the instruments, has the sound-carrying properties of contained air. And to hear a Wagner opera in that theater only makes one yearn to hear Berlioz's *Les Troyens* or Strauss's *Elektra* there. The point is, little has changed at Bayreuth. You get the feeling that you are very close to the experience as it must have been in 1876, when it first opened.

At any rate, I retain a strong conviction that we must try to get sound properties that relate well to what the composer imagined—a sound that is resonant yet transparent. In this connection, I should mention that our addiction to recordings has altered our perception of sound. I think our modern ears have been adversely affected by them. On a record the aural perspective is always the same. A live performance—with a singer moving onstage or shifting her head—disturbs people who don't go to the opera much. They're disappointed with the sound because

"There is a sense in the Bayreuth theater of having a great tangible contact with the sound and of being surrounded by it."

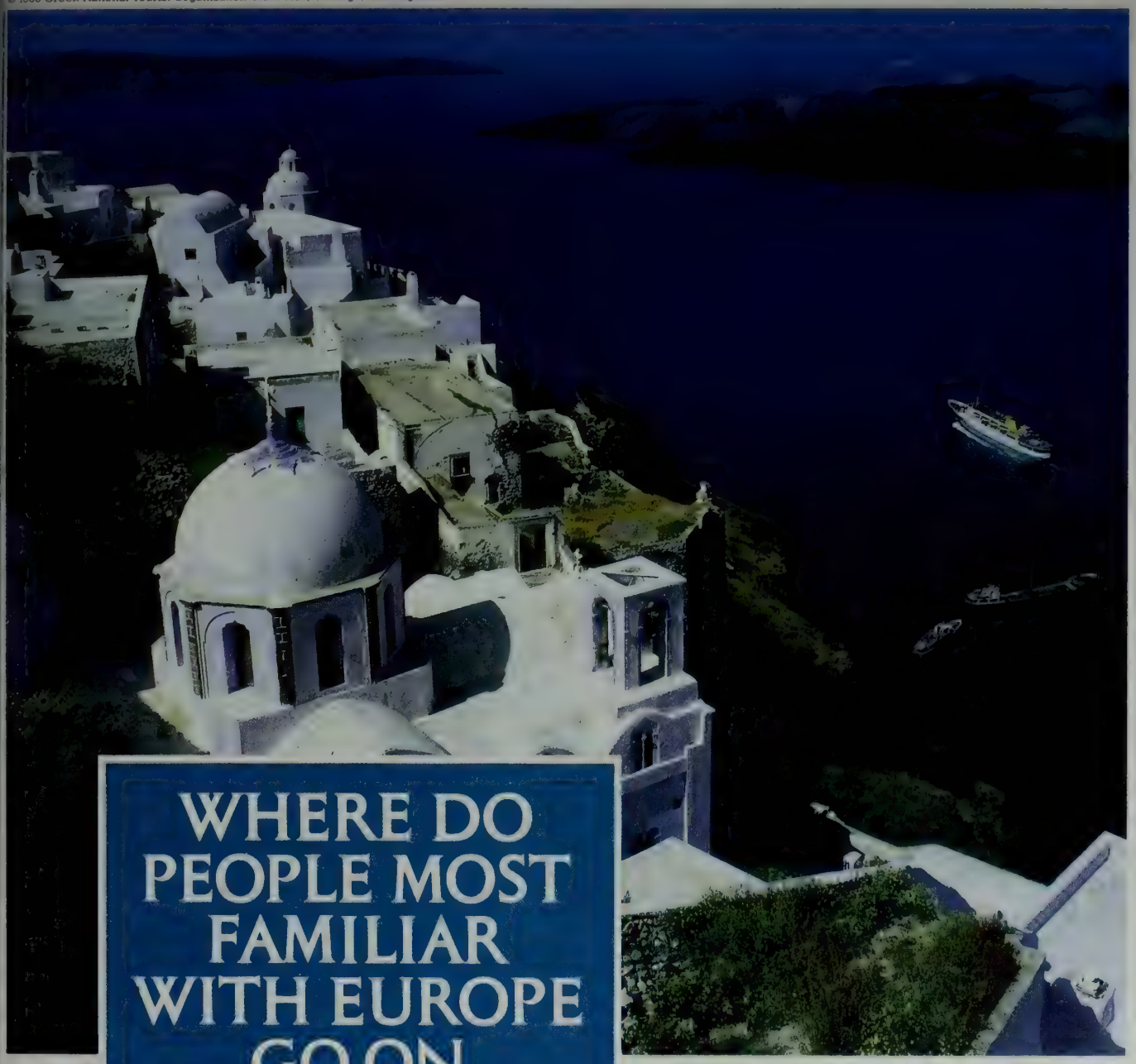
they come face to face with acoustical variances that simply don't exist on records.

Of course, records are a part of our lives. But I still feel that if you're sitting in your living room listening to a recording of, say, Mahler's Eighth or Schönberg's *Gurrelieder*—very large pieces—those works simply won't fit into the room. They're best heard in the concert hall, where they belong.

Concert halls and opera houses are truly the temples of music. For a conductor, his relationship to a hall is a vital factor in his ability to communicate a piece of music. As for myself, I've been incredibly lucky. The halls I play in are first-rate, and I feel completely at home in them. Who would have thought that a conductor from Cincinnati could go to places like these and feel so welcome?□

James Levine spoke with writer John Gruen for this article.

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Academic Pursuits at Pannonia

By John A. Cuadrado

DURING THE GILDED AGE, no American with pretensions to rank or taste was without a collection of European academic paintings. Yet by the first decades of this century, such canvases had all but disappeared from view. With the triumph of Impressionism, they were relegated to attics and museum storage rooms, not to reemerge until the 1970s, when a small body of scholars, art dealers and collectors began a reappraisal.

Today they are again fashionable, though still inexpensive compared to other segments of the art market. Indeed, according to Pamela and Julian Beck of New York's Pannonia Galleries, academic paintings present an unusual opportunity: "In no other area can one acquire the top of the line—a major work by a major artist with, for example, an imperial Romanov provenance—for sums beginning in the mid-five figures."

Pannonia specializes in mid- and late-nineteenth-century academic paintings and sculpture from Continental Europe and thus, in large part, in French works, since Paris was the undisputed artistic capital of the time. A walk through the gallery's Manhattan premises offers a surprise to those accustomed to the work of the period's Impressionist avant-garde.



COURTESY PANNONIA GALLERIES

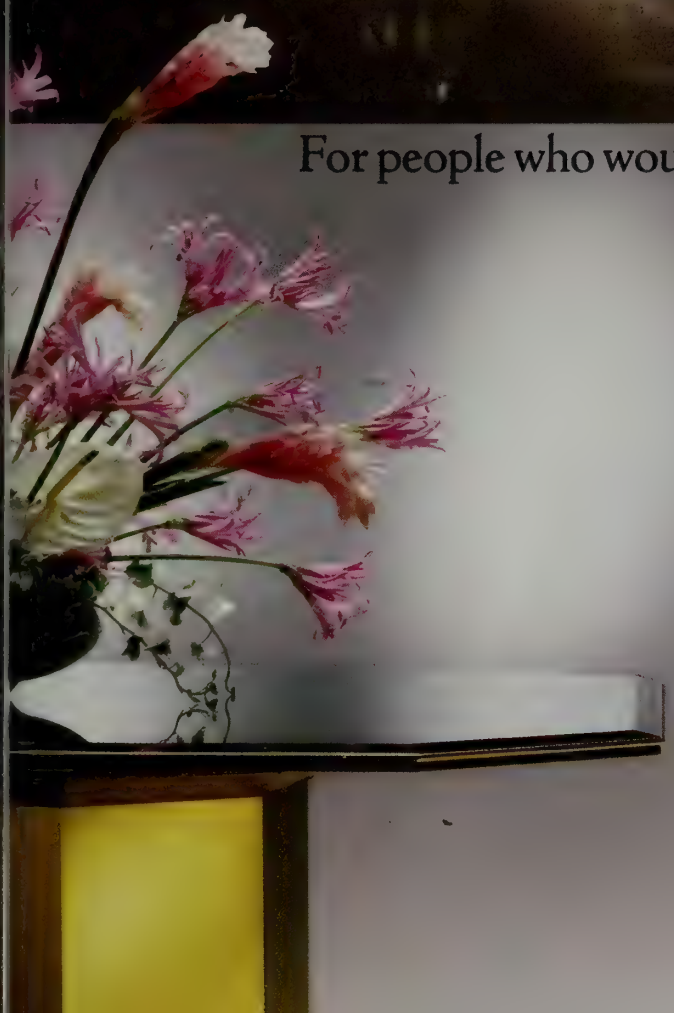
Louis-Théodore-Eugène Gluck, who exhibited at the Salon de Paris, painted *In the Luxembourg Gardens, Paris* in 1869. It is one of the many European academic paintings offered at Pannonia Galleries in New York.

Pannonia's stock focuses on the "official art" of the nineteenth century, paintings and sculptures created to please the judges at the all-important annual exhibitions known as "Salons," and to cater to the tastes of

continued on page 50



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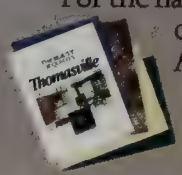


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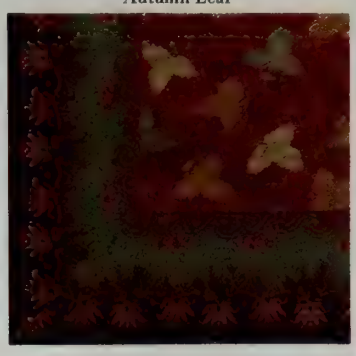
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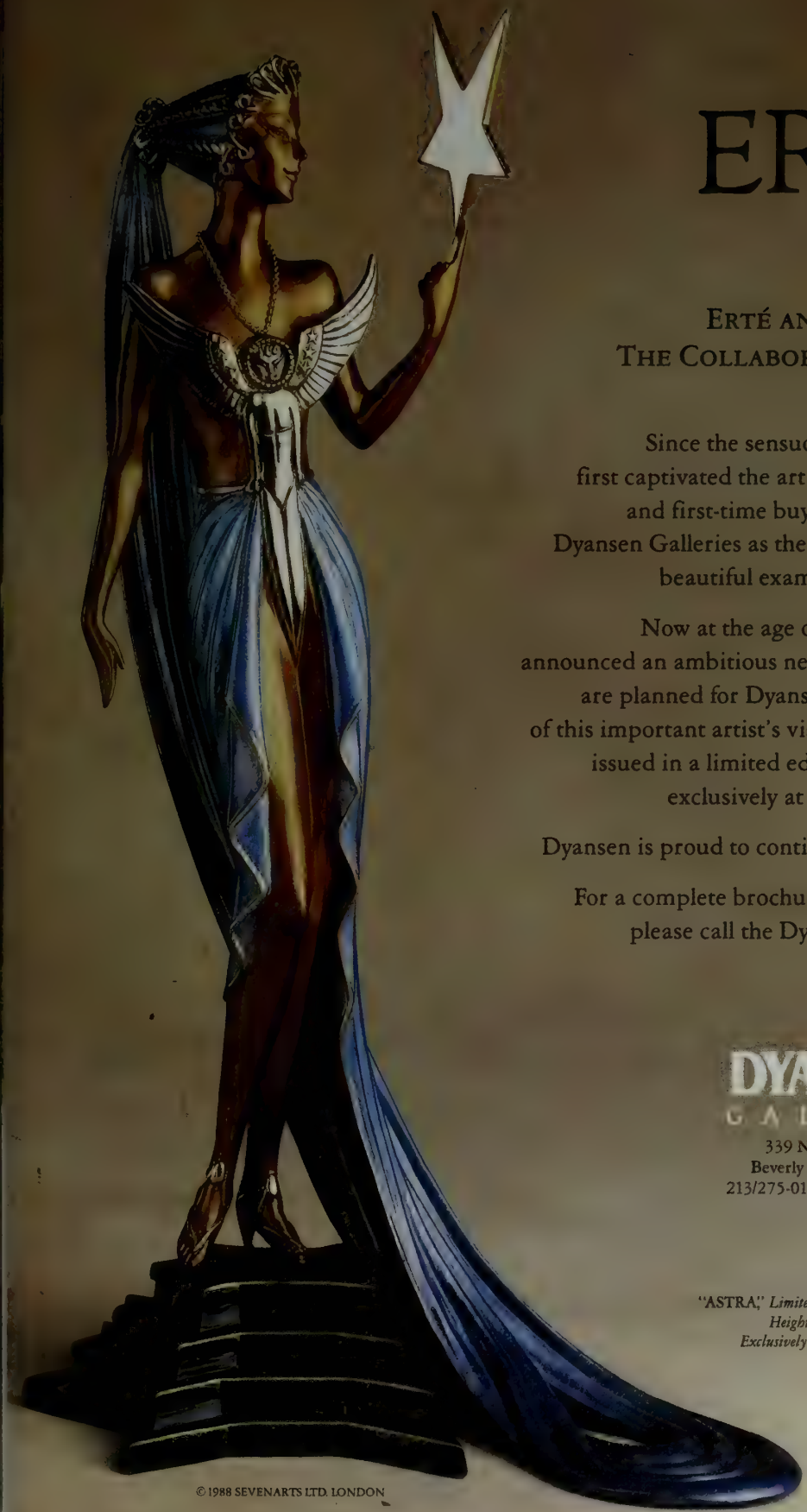


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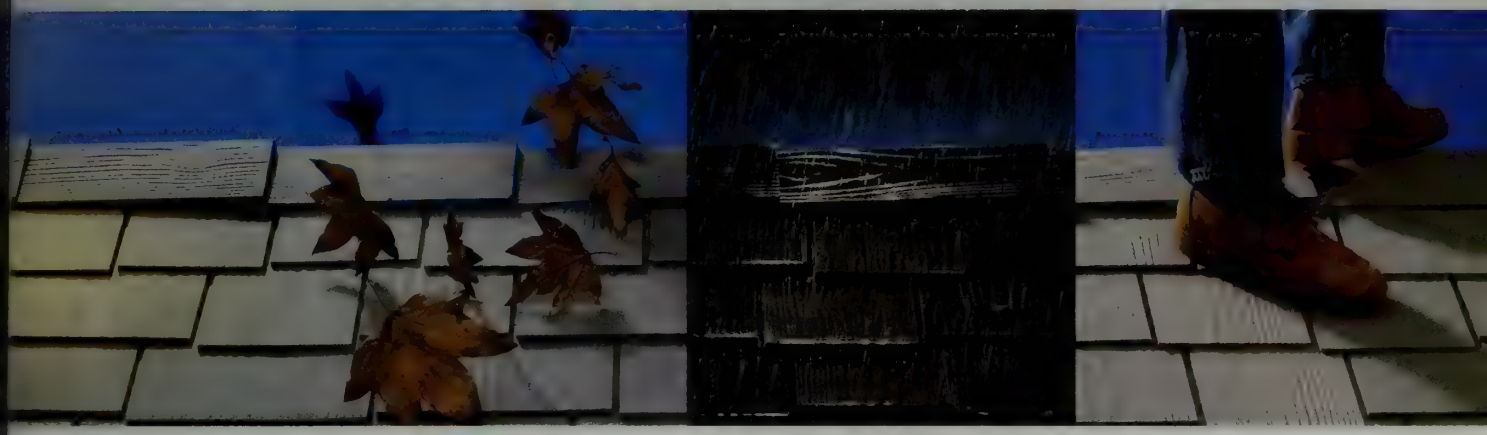


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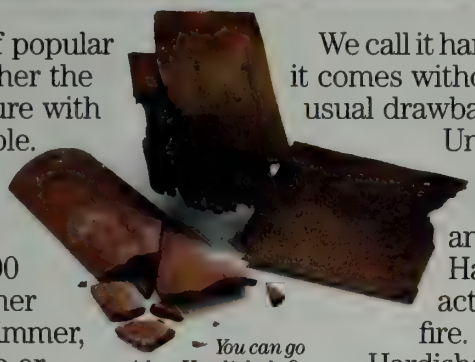
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Academic Pursuits at Pannonia
continued from page 46



FELICIANO

ABOVE: Gallery owners Julian and Pamela Beck stand before Bouguereau's *Les Deux Soeurs*, 1877. The 1871 bronze, *The Abduction of Hippodamie*, is by Albert-Ernest Carrier-Belleuse.

RIGHT: *L'Amour Vainqueur* was painted by Léon Jean Basile Perrault, a student of Bouguereau who made his Salon debut in 1861. BELOW: *Haymaking*, 1880, depicts a more unusual subject matter for Julien Dupré, who was largely known for his animal paintings.

the period's new industrial elite. For the prosperous factory owners, financiers and merchant princes of the day, the ownership of works by the great stars of the Salon—artists such as Bouguereau, Gérôme and Meissonier—provided a potent confirmation of status, in much the same way a collection of paintings by the Impressionist masters does today.

Inspired by what were perceived to be the eternal artistic truths of antiquity and the Renaissance, academic paintings were intended to preserve rather than break tradition. A great degree of attention was thus given to technical perfection. Usually highly finished, the paintings are very often composed in the grand manner, with exquisite drawing and careful attention to light and color. Yet in their sweetness and sentimentality, in their historic and exotic affectations, and in their insistence on narration, they are unmistakable expressions of the nineteenth century. Therein lies their charm.

At any given time, Pannonia's velvet gallery walls are hung with both Belle Epoque ladies in dresses and Italian Renaissance-style Madonnas. Wide-eyed beggar girls compete valiantly for attention with luscious Greco-Roman maidens and naughty nudes attended by legions of cherubs. Images of hard-working peasants set in gilt frames are likely to hang nearby, beside hunting scenes and Arab horsemen raging in battle. A visit to the gallery is very much an excursion into the last century, an afternoon at the Salon, with the works of art awaiting the judgment of clients rather than the verdicts of the members of the academy.

Pamela and Julian Beck took very different routes to their involvement in nineteenth-century European art. For Pamela Beck the career choice was almost inevitable. Daughter of an artist, she describes her first memories as being "of the bottoms of the frames at the Metropolitan." After a stint at Sotheby's, she became a private dealer and joined Pannonia upon her marriage to Beck in 1985.



COURTESY PANNONIA GALLERIES



COURTESY PANNONIA GALLERIES

Julian Beck's trajectory was more complicated. A self-described "bad boy," he was born with an entrepreneur's bent in Budapest, and frequently found that his individualism caused him trouble with the authorities. His career plan as a youth was simple—he wanted to "get out."

continued on page 52



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Academic Pursuits at Pannonia
continued from page 50

Beck's departure from Hungary in 1967, at the age of twenty-four, required a level of intrigue worthy of Graham Greene. Beck first took a job in a hotel to gain access to foreigners. Quietly, he studied languages and bought clothing from tourists. One day, outfitted in full Western regalia—down to the toothbrush in his German suitcase—Beck borrowed a passport and presented himself at the border. After some argument, he was able to pass himself off as a Spanish tourist and was allowed to leave the country only moments before the borders were sealed.

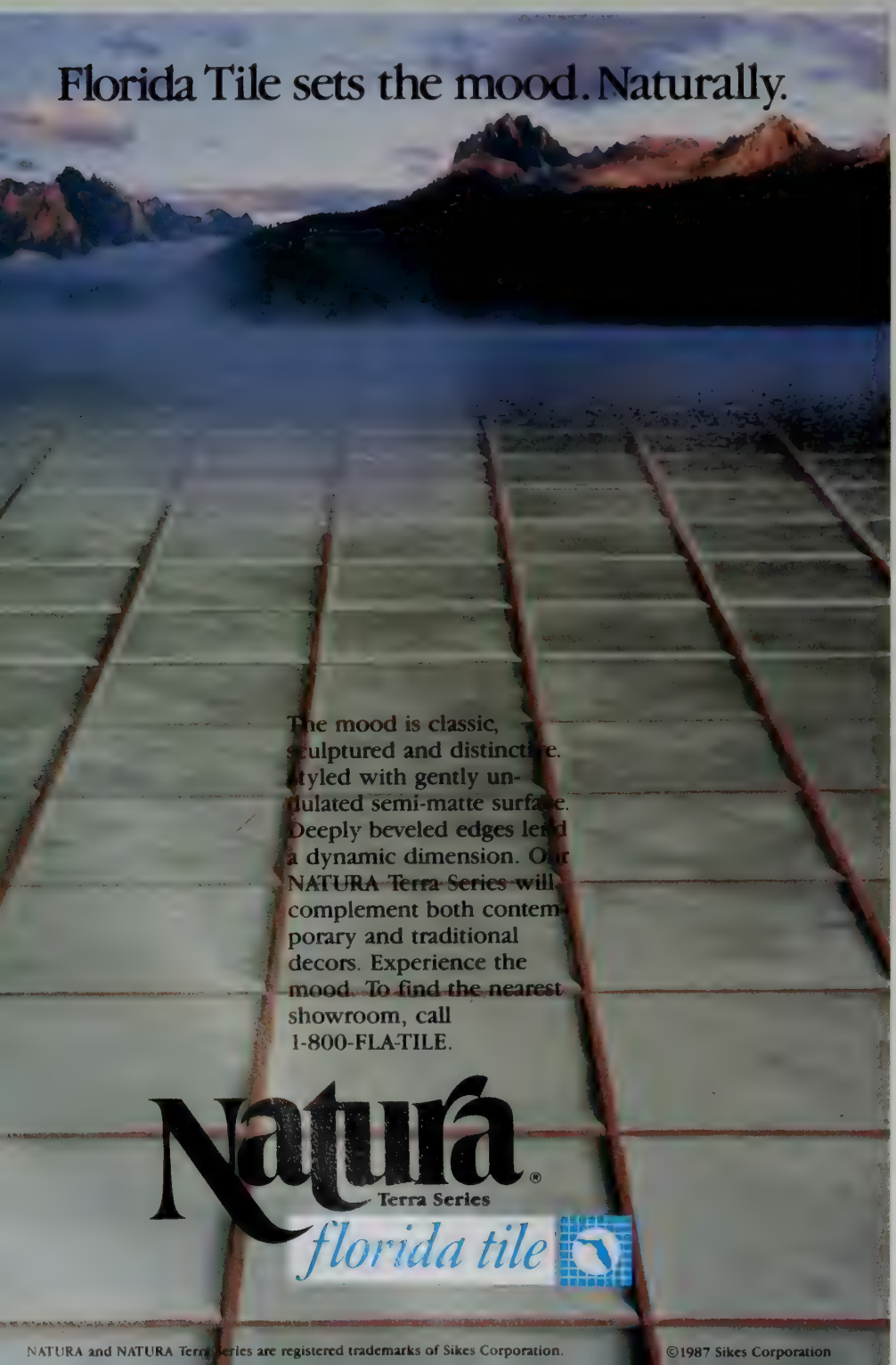
After supporting himself as a tournament tennis player for a few years, Beck decided that it was time to get serious. The nineteenth-century academic paintings he found for small sums at country auctions reminded him of the works in his mother's Budapest apartment, and he set out to learn all he could about them.

Beck tracked down Fritz Novotny, author of one of the few reference books he could locate on the then-obscure subject. Novotny advised him to train his eye by visiting museums and recording his impressions of each painting he examined. In this way, counseled Novotny, Beck would avoid received opinion—at the time still generally unfavorable to academic painting—and form his own impressions. Beck traveled for the next two summers to all the major museums in Europe. In the process he developed his considerable expertise, and after a few years of private dealing he opened Pannonia in 1978.

The Becks feel particularly fortunate that their professional collaboration works as smoothly as their personal relationship does. They run the gallery as colleagues, and enjoy the process of discussion and debate that leads to the acquisition of a painting for their stock. Though they travel frequently to Europe to buy, they find that their best source for European paintings is actually the United States. During the last century, many of the finest works traveled across the Atlantic, and consequently the paintings that the Becks and their agents acquire in New England and in affluent communities throughout the country tend to be among their most significant discoveries.

Indeed, during the last decades of the nineteenth century, some of the most important European academic artists engaged in a virtual mail-order trade with wealthy Americans. Recognizing the difficulty of travel, they would send a series of sketches off to clients, each marked with a price that included framing, packing and shipping. Some of Bouguereau's finest—

continued on page 54



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Academic Pursuits at Pannonia
continued from page 52

and highest-priced—works were created in this way for New York and Boston millionaires.

Only on rare occasions were the finished paintings received with less than enthusiasm when they reached American shores. Bouguereau's image of Spring, represented by an ecstatic female nude embowered by nine obviously fatigued cherubs, was smashed with a chair by an outraged midwestern gentleman when it went on display in 1891 in Nebraska.

In their consideration of paintings, subject matter is vitally important. The Becks tend to avoid "bleeding soldiers, historical subjects and treaty signings." Visions of Belle Epoque Paris—the café, the Jardin du Luxembourg, the closed carriage or the boudoir—are one particular interest. The Becks also enjoy paintings with a strong narrative—such as a distraught young woman holding a crumpled letter, suggesting a broken love affair; or a top hat on a woman's bedroom chair, suggesting the presence of an unseen male caller. Condition is also an essential criterion, since many nineteenth-century paintings were badly damaged in damp basements and sunbaked attics during the decades when they were out of fashion.

The Becks have chosen their works well. Their clientele includes virtually all of the major collectors in the field. A walk through the gallery can, on occasion, also turn up a diverse group of celebrities such as Jack Nicholson, Vincent Price and George McGovern. Both of the Becks remember Michael Jackson's visit—complete with a trio of bodyguards—with a mixture of delight and bemusement. They were obliged to chain the gallery door to keep out a horde of female admirers interested in touching the star's gloved hand.

When Julian Beck's interest in nineteenth-century European painting began some fifteen years ago, the first signs of market interest in the area had begun to be felt. Beck applauds the visionaries who bought even earlier, during the 1950s and 1960s, when the finest works could still be had for nominal sums and could turn up in such unlikely settings as the lobbies of movie palaces.

The market began to shift, Beck believes, as modernism played itself out and people tired of glass, steel and sterility. Curators, who had for decades deaccessioned the works, slowly began to acquire them again, and scholars finally began to acknowledge that the period was worthy of consideration. And then, as designers brought back lush nineteenth-century interiors, the presence of a nineteenth-century work on the wall was no longer an indication of

continued on page 58

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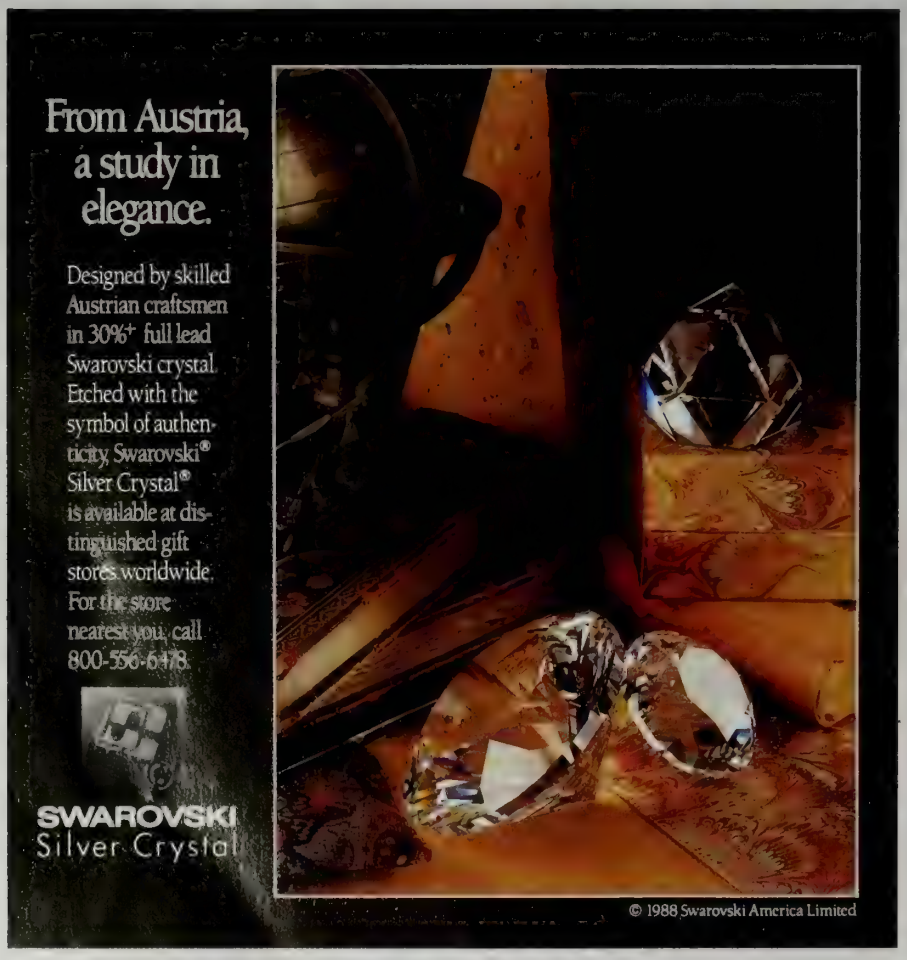
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Academic Pursuits at Pannonia
continued from page 54

bad taste or proof that its owner could not afford a Jackson Pollock.

As the works have become fashionable, prices have naturally soared. Though paintings by many of the period's most important names have zoomed upward by a thousand percent in the last decade, Julian and Pamela Beck enjoy discovering top works by lesser-known artists. They also note that many of the finest artists of the period have yet to receive their full due in market terms.

Consequently, they have a wide range of paintings available between $50,000 and $200,000. They recommend relatively inexpensive major works by Perrault, Saint-Pierre, Regnault and Bargue as comparable in interest to Bouguereaus and Gérômes in the half-million-dollar range. By contrast, the Becks counsel against Belle Epoque scenes by Béraud, noting that his paintings now sell for $200,000–$300,000—too much for an artist of limited ability.

Both Pamela and Julian Beck are also excited by nineteenth-century academic sculpture, an area they feel has lagged behind the rest of the field for over a decade. Julian Beck notes that there are only a dozen or so individuals seriously collecting the works—Andy Warhol was one—and he feels the area will explode in terms of both price and interest due to the sheer quality of the work.

Though nineteenth-century European paintings have shown no small susceptibility to the whims of fashion, Pamela and Julian Beck feel assured that their specialty has now found a secure place in the history of art. Salon painting has developed a market momentum and a public of its own, one with the independence to recognize quality wherever it lies and the ability to take pleasure in a vision very different from that of our own age. Still accessible relative to other segments of the art market, and no longer so easily dismissed as rear-guard, Pannonia's nineteenth-century European academic masters clearly bear watching. □



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Mort Walker and the Art of Illustration

By C.D.B. Bryan



PHOTOGRAPHY BILLY CUNNINGHAM

Knowing some of the illustrators whose work is in their collection adds to the pleasure Mort Walker—originator of the comic strip *Beetle Bailey*—and his wife, Catherine, take in it. Filling their Stamford, Connecticut, house are such varied examples as (clockwise from top left) a Walter Biggs oil for a 1933 *Ladies' Home Journal* story; a watercolor by James Montgomery Flagg of illustrator Dean Cornwell; studies by J. C. Leyendecker for a 1932 *Saturday Evening Post* cover; a Norman Mills Price drawing for *Treasure Island*; and an illustration by Arthur William Brown.

Behind Mort and Catherine Walker in his studio—once owned by sculptor Gutzon Borglum—is *The Blessing* by Harvey Dunn.



"THE MINUTE I SAW this house and realized it was Gutzon Borglum's studio, I had to have it," says Mort Walker, the creator of the comic strip *Beetle Bailey*. Gutzon Borglum sculpted the presidential portraits on Mount Rushmore, and, as Walker points out, "Everybody loves Mount Rushmore. I can't think of anything that has been made into more jokes and magazine cartoons."

Catherine and Mort Walker discovered the large Stamford, Connecticut, house five years ago. Soon after, eager to fill its empty walls with art, they began seriously collecting illustrations. "I decided I really didn't like abstract art," Mort Walker explains. "It just doesn't do anything for me. I wanted art that evokes an emotion, that gives me a feeling or tells a story. And I realized that what I really love are illustrations, because they do all those things." What resulted is a superb collection that includes some of the finest works by such twentieth-century illustrators as J. C. Leyendecker, Norman Rockwell, Dean Cornwell, Bernard Fuchs, Harvey Dunn, James Montgomery Flagg and Alfred Parker.

Mort Walker already owned some three thousand cartoons of all kinds—from *The New Yorker*, magazine covers, comic strips. That collection formed the nucleus of the Museum of Cartoon Art he founded in Greenwich, Connecticut, which has since moved to Rye Brook, New York. To the Walkers, it seemed like a natural progression to go from collecting cartoons to collecting magazine illustrations. Especially since, as Catherine Walker—executive director of the Newspaper Features Council, an organization of the top syndicated cartoonists, columnists and feature editors—points out, "the worlds of cartooning and illustration sometimes overlap."

"Actually, Norman Rockwell considered himself a cartoonist in the beginning," Mort Walker says. "He painted what he saw as cartoons—they were 'jokes' on covers. Then he gradually became more classical." One of the Rockwells in the collection is the June 30, 1934, *Saturday Evening Post* cover painting of an ecstatically airborne young boy, his schoolbooks and pencils spilling out of his arms, winging to summer vacation upon the back of a goose.

"'This painting is one of my prizes

continued on page 64D

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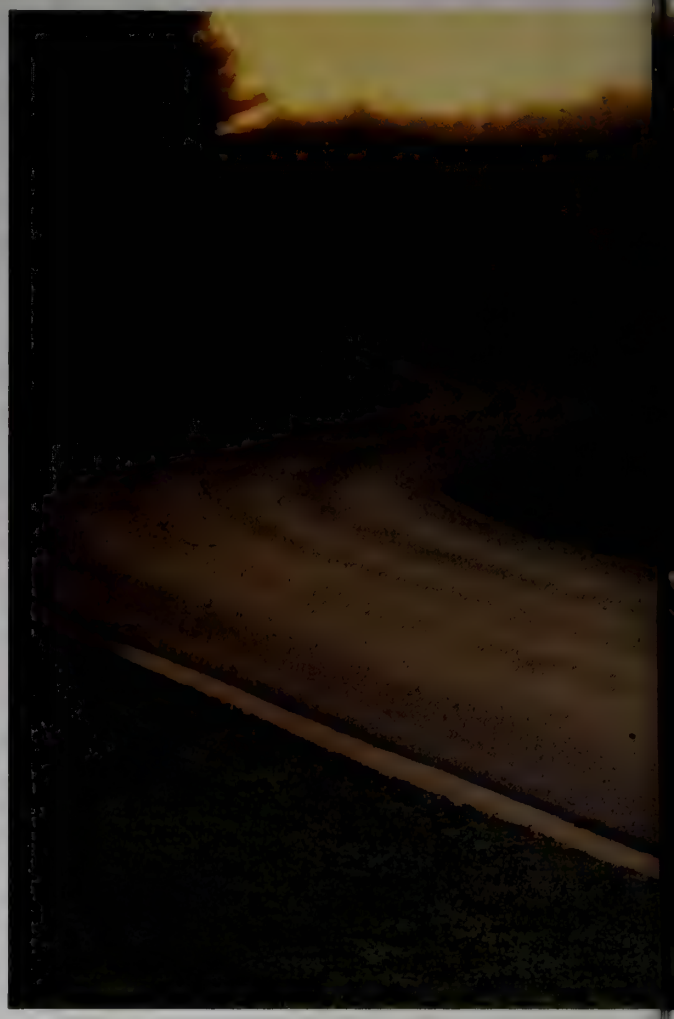
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Mort Walker and the Art of Illustration
continued from page 62



LEFT: "Illustrators were celebrities in their day," says Mort Walker. One of the most prominent was Cornwell, who painted *The Exquisite Perdita* for a novel that appeared in *Hearst's International-Cosmopolitan* in 1925.





ABOVE: Comparing Norman Rockwell's charcoal sketch (left) with his cover painting for the June 30, 1934, *Saturday Evening Post*, Mort Walker says, "He worked hard. The sketch appears perfect until you see how he improved the animation in the boy's face and the flow of books below."

because I love to see the way things develop from beginning to end," says Mort Walker. "From the preliminary charcoal sketch beside it you can see how it changed. Look at the difference in the boy's face in the finished painting, how much more animated it is. He's having so much more fun riding the goose.

"The funny thing about Norman Rockwell's approach to illustration," Walker continues, "is that even today I'll see a little tableau somewhere and I'll think, 'That would make a great Rockwell *Saturday Evening Post* cover.' "

Cathy Walker agrees. She recalls bicycling with her youngest child down to a river one hot summer day. "I stopped at the bridge and came upon a man's shirt," she explains. "Then there was a man's tie, and curving down the bank toward the river were his shoes. By the water's edge were a pair of socks—and then there was the man himself, in the river up to his neck!" She smiles at her husband: "It was a Norman Rockwell painting."

Each illustration captures a moment in time, whether from real life or fiction. A Norman Mills Price pen-and-ink drawing for a 1947 edition of Robert Louis Stevenson's *Treasure Island* depicts the discovery of the treasure. A Dean Cornwell duotone painting was done for an *American Magazine* story about the pirate Captain Blood.

Mort Walker says, "I remember how exciting it was to me when I saw the Cornwell painting—the pirates, the adventure. I was always a great reader of pirate books. I just looked at it and admired the work in it—the way Cornwell makes that wine sit on the table, and how it drips off! It's a very romantic scene."

Dean Cornwell had been a student of Harvey Dunn—as Harvey Dunn had been a student of Howard Pyle—and Cornwell inherited much of Pyle's ornate, monumental style. Cornwell dominated the field of illustration for many years and had many imitators—among them, Rico Tomaso and Saul Tepper, whose work is also in the Walker collection.

"There seem to have been schools of illustrators just as there were schools of fine artists," Cathy Walker explains. "If someone came along and had an impact commercially, other illustrators immediately imitated his style. And if they were fortunate enough, they were able to study un-

continued on page 70

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continued from page 64D

der him." Mort Walker adds, "They picked up all the tricks of the trade, and their work would begin to look like the other guy's."

Curiously—and to the Walkers' regret—many of the early illustrations were not done for posterity. "A lot of illustrators would never bother to pick up their paintings from the magazines," Mort Walker says. "The editors would go around distributing them to people, saying, 'You want this one? Here.' "

One of the couple's earliest illustrations is an oil entitled *The Blessing* by Harvey Dunn. It shows a young woman kneeling beside a canopied four-poster bed. The hand of a woman who is hidden behind the linens is reaching out to touch her face. An older man—her father? her elderly suitor?—is seated against the wall. The tones of the painting are dark except for the fabrics and the women's skin.

"It impressed us because it is almost in the tradition and colors of Sargent," Mort Walker says. "It's like a Sargent in the sheen of the bed sheets and the clothing. Many of the illustrators then had that formal art training." As to whether it is a death scene or an engagement, he laughs. "Well, we've had a lot of jokes about it—cartoonist friends writing captions. But I think she's reaching out for a last touch—'Well, take care of yourself. God bless you.' "

Well represented in the collection are illustrations by J. C. Leyendecker. His handsome, haughty "Arrow Collar Man" advertisements—painted for Cluett, Peabody & Company, representing the Arrow brand of detachable shirt collars—caused an enormous stir in the 1920s. "Today, it is difficult to imagine the sensation created by Leyendecker's pictures," Michael Schau wrote in his 1974 biography of the illustrator. "But fan mail for one model or another arrived at Cluett, Peabody by the ton, and in one month in the early 1920s the Arrow Man received 17,000 fan letters, gifts, marriage proposals, and notes threatening suicide—a deluge surpassing even Rudolph Valentino's mail at the star's apex. The term 'Arrow Collar Man' became a common epithet for any handsome, nattily dressed gent, and the Arrow Man was the subject of admiring poems, songs, and even a Broadway play."

The Walkers have a Leyendecker painting, done for the Kuppenheimer clothing line, showing two John Barrymores, one dressed for the city and the other costumed as Robin Hood. The urban Barrymore is saying, "This is my idea of a clean-cut town and business suit." They also have one of the 321 covers Leyendecker painted for the *Saturday Evening Post*. Only his friend Norman Rockwell painted more—322.

Clearly, for the Walkers, much about the experience of collecting has been pure fun. One of their favorite pieces is a painting by Southern artist Walter Biggs, who studied at the New York School of Art with Edward Hopper and Rockwell Kent. The picture, which illustrated an April 1933 *Ladies' Home Journal* story called "Long Skirts," portrays a young man and woman separated by a picket-fence gate.

"Biggs was a member of the Society of Illustrators' Hall of Fame," Cathy Walker says. "We have both his rough and his finished painting for the story." Looking at the laughing dark-haired girl in the long white dress, she reads from the caption: "The roses smelled sweet. The sky was full of stars. Ben and Miss Minty were close together, only the gate between them. Ben's dark sleeve moved to go around her, but Miss Minty escaped. 'Minty,' Ben said; and then, 'Darling!' " The Walkers break up with laughter.

"Talk about Impressionist art," says Mort Walker. "When I first saw the painting I thought, 'Oh, what a shame. Someone dropped some yellow paint on it!' Then I hung it on the wall, looked back, saw the dab of yellow paint and realized, 'Oh! That's the light coming from the window.' I practically stole this painting from Walt Reed."

At the time, Reed was one of the few dealers in American illustrations. "He didn't want to sell this painting to me," Mort Walker says. "He had it hidden. He hides his paintings because he adores them. So I was fooling around in the storeroom one day and I found this painting and another one. I said, 'Walt, how about these?' He just said, 'Ohhhh. . . . ' "

Sentiment has undoubtedly played an important role in the formation of the Walker collection. "There's a great deal of nostalgia in it for me," says Mort Walker. "I grew up reading those magazine stories and seeing those magazine covers and felt excited about them then. One of my favorite paintings as a child in Kansas City was by Franz Hals, *The Bubble Blower*. It was of a father and son leaning out of a window, and the father was blowing a bubble for his son. I just loved that painting. It told a story and had feeling and emotion. I think that's what art is all about—conveying emotion."

"I decided I really didn't like abstract art. It just doesn't do anything for me. I wanted art that evokes an emotion, that gives me a feeling or tells a story."

It's what the Walker collection is all about, too. Keeping the illustrators and their stories alive, it is a tribute the collectors pay with humor and enthusiasm.□

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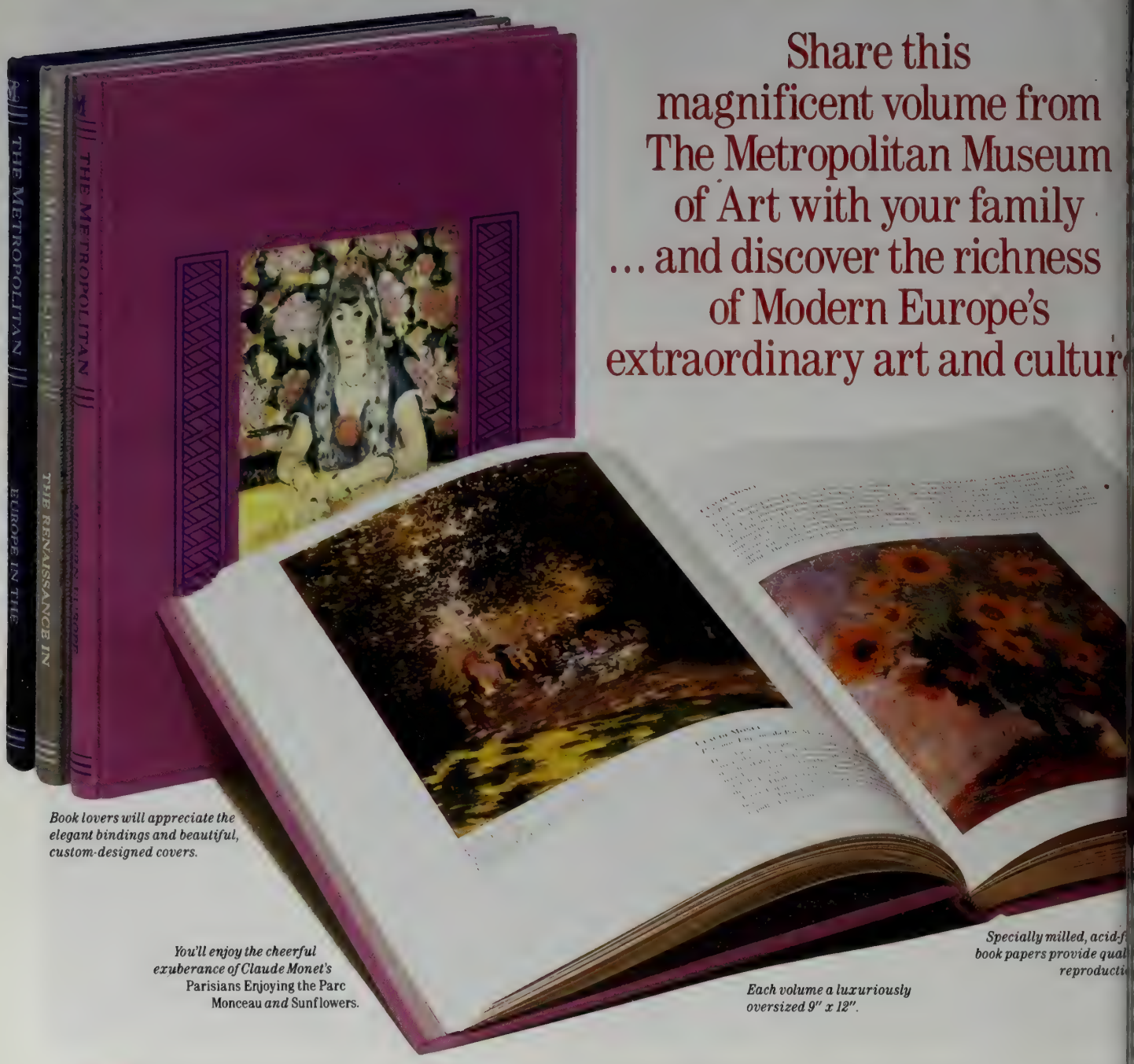
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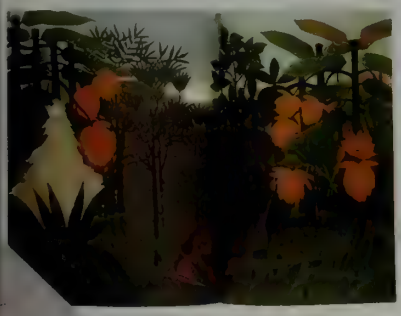
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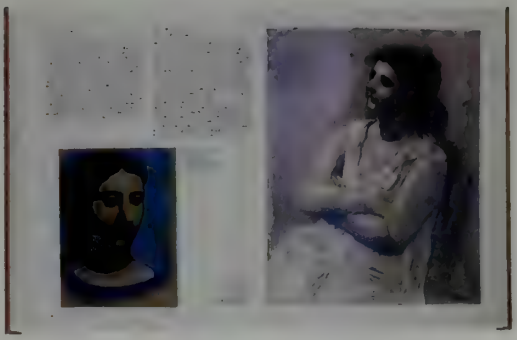


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An Eastern Axis

Steel-Framed Composition near Los Angeles

INTERIOR DESIGN BY SALLY SIRKIN LEWIS
ARCHITECTURE BY FRED M. BRIGGS, AIA
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY JAIME ARDILES-ARCE





"My aim was to integrate the best of the East and West," says Sally Sirkin Lewis of her design for a contemporary house outside Los Angeles. ABOVE: The gallery hallways display Richard Serra's 1984 *Tujunga Black*, top left, and English Chinese-style covered jars. Below is a 19th-century Korean screen. LEFT: "I was delighted to use four chairs in the center of the living room instead of the conventional two sofas," says Lewis. The Robert Motherwell work is from his *Elegy* series. Furniture, silk-linen wallcovering, upholstery and planters throughout from J. Robert Scott.



An 18th-century Korean silk screen with hand-painted hunting scenes provides a dramatic background in the formal dining room. A trio of Korean earthenware vessels are arranged atop carved rosewood tables on the glass-covered granite-and-steel table. At far left is *Circle* by Michael Heizer.





LIKE MAGICIANS who make solid objects vanish into thin air, skillful interior designers can dematerialize structures by distracting the eye. Sally Sirkin Lewis has wrought her magic inside a very solid house outside Los Angeles, treating its exposed steel frame as the invisible support for an airy inner structure of teak and glass, which frames an exciting collection of antiques and contemporary art. Polished black granite is used extensively as a foil to the matte-black structural beams and the rich textures of the furnishings.

Architect Fred Briggs cleverly exploited the steep wooded site, with its dramatic view over grassy hills to the south, creating a powerful geometry of projecting planes and floor-to-ceiling glazing. The client played an active role throughout the three years of design and construction, bringing in Lewis, finding contractors who would meet her exacting standards, and acquiring a fine collection of contemporary art to accompany her family heirlooms. The resident became the undisputed mistress of the project, supervising every detail but



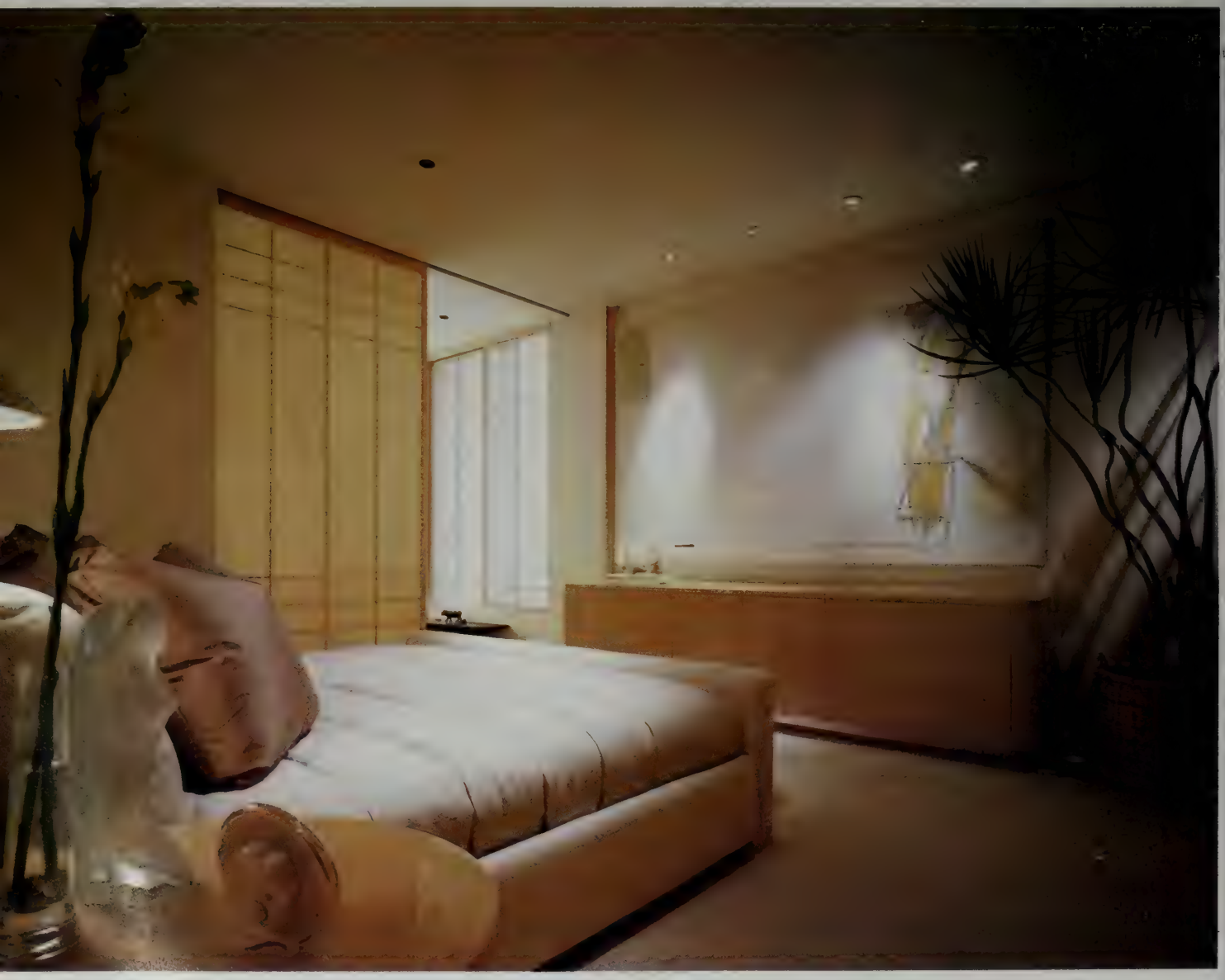
OPPOSITE: The smaller dining room, which looks over the hills to the city below, is used by the family for casual entertaining. Lewis designed the table and ebony chairs. ABOVE: A hand-loomed area rug adds textural variety to the polished family/media room accented with teak and granite. Says Lewis, "Although the client's husband collects antiques, he agreed right away to Donald Judd's painted-aluminum sculpture over the fireplace."

giving her designer freedom to soar.

For Sally Sirkin Lewis, it was a dream come true: "We enjoyed a wonderfully honest and direct relationship." Both sought an understated elegance, a serene retreat from the world that would allow family members to share common interests or to be alone. Entertaining, beyond a few close friends, was not a priority.

"I always wanted to work for Mies van der Rohe," says Lewis, wishing that the architect of the Seagram Building might be reincarnated to provide her with a blank canvas. This house was the next best thing, a dramatic contrast to the traditional houses all around it.

A driveway winds down to the main entrance. Ahead is a glass-enclosed stair leading down to a floor of bedrooms and a gymnasium, and down again to a game room and pool. Each plane is sharply defined. To the right and left of the entrance is a broad axial gallery—it's lighted from



ABOVE: "The residents wanted the master bedroom to be a study in white-on-white," says Lewis. "They wanted a sense of complete tranquillity." The large acrylic, *Extreems*, 1987, is by James Brown. Hansen swing-arm lamp. OPPOSITE: The bath, with travertine walls and floor, extends the soft tones and simplicity found in the master bedroom. The circa 1922 vase is from J. Robert Scott. Gracie silk wallcovering is reflected in the mirror.

either end by clerestory windows—which links a succession of spacious communal rooms.

Lewis "loved the bones of the house," but persuaded the architect to make a few changes before it was built. An open porch overlooking the entrance court was enclosed to create a music room. Down one side of the room runs a long banquette; above is mounted one of several eighteenth- and nineteenth-century Korean screens that animate the interior.

The music room succinctly states the twin themes of the house: richness and restraint. Floors and countertops are of polished black granite. Room-height windows are shaded with vertical black louvers. Lewis rejected the original teak joinery as "too rugged," specifying canvas-backed teak veneer for wall paneling, cabinets, and the arches that frame the principal rooms. So well has the work been done that the wood holds its own against the massive steel frame, but



Windows are covered with shoji screens, evoking the tranquillity of an Oriental inn.

has a refined consistency of color and texture too.

The generous proportions allowed the designer to indulge her preference for armchairs over sofas, and for setting the pieces clear of the walls. The living room and, even more, the dining room have a touch of formality. By contrast, the family room is more relaxed.

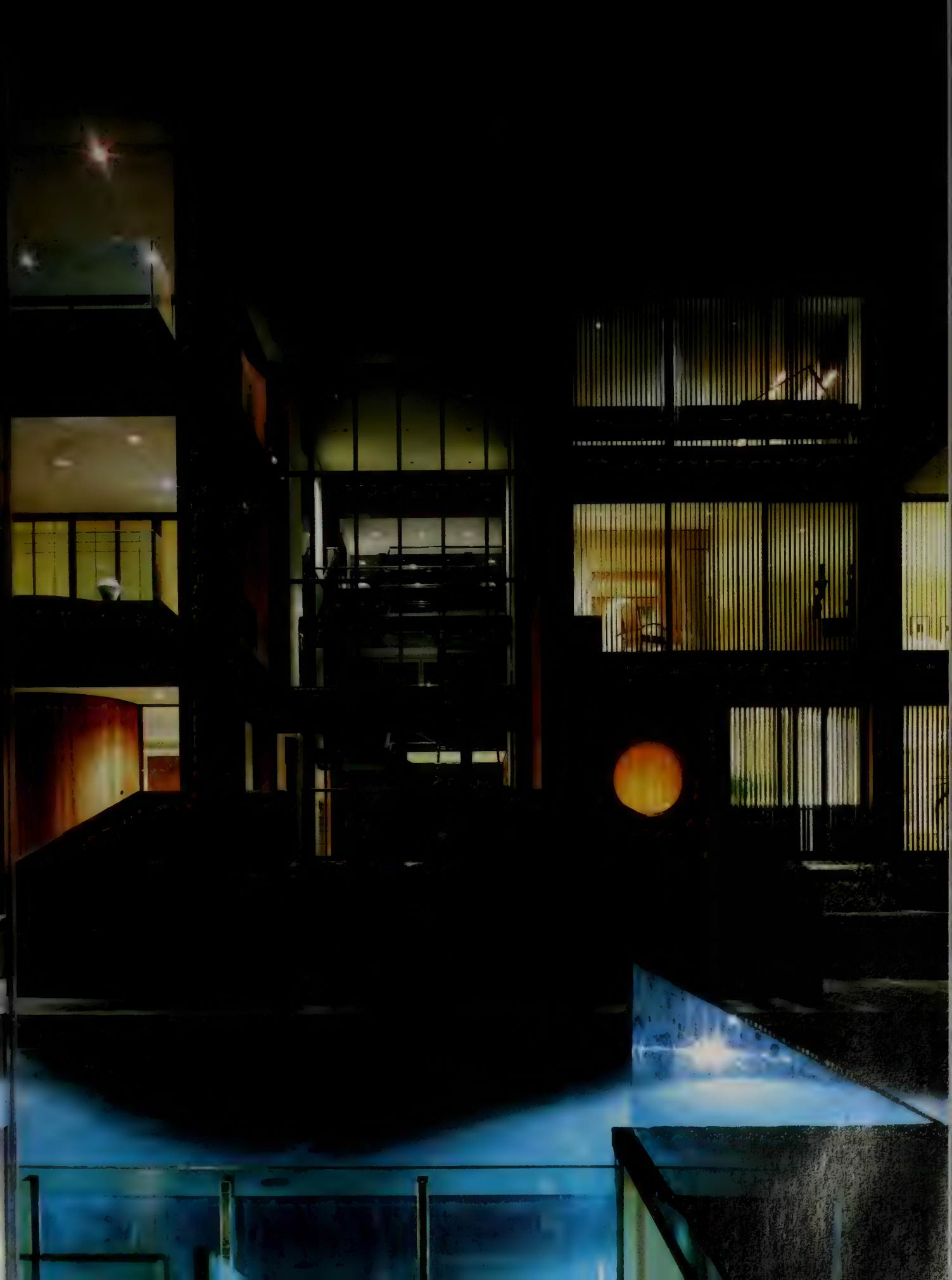
Stairs and an elevator lead down to a succession of bedrooms, all carpeted and furnished in shades of white and with natural fabrics. A study separates the two children's rooms; at one end of the house is the well-equipped gymnasium, off which open small offices for the parents. A lively series of antique maps align on one wall. In the master bedroom, windows are covered with shoji screens, evoking the tranquillity of an Oriental inn. The sybaritic bath houses an Oriental-style soaking tub and a shower in



ABOVE: "Since the guest room is small, with a low ceiling," notes Lewis, "I felt it needed a vertical grand statement to create the illusion of scale." The 19th-century Korean screen celebrates a victorious battle. The Lewis-designed bed is from J. Robert Scott. RIGHT: "Exterior and interior must be integrated as a total environment," says Lewis. "I'm confident architect Fred Briggs and I have achieved that."

open cylinders of ivory travertine.

The soaring rooms throughout "cried out for bold modern artworks," the designer recalls, "and to prove it, I brought some canvases in, knowing that the owner's eye would tell her they were right." Lewis's enthusiasm proved contagious. Very soon the client became as passionate about the new as about the antique, and Lewis gave each work dramatic emphasis while integrating it into the ensemble. The result is that art, architecture and design achieve a rare synthesis, each playing off the others to create a succession of noble spaces and felicitous pairings. □







Intermezzo in Manhattan

The Pied-à-Terre of Maria Tallchief and Henry D. Paschen

INTERIOR DESIGN BY BRUCE GREGGA, ASID
TEXT BY JAMES REGINATO
PHOTOGRAPHY BY PETER VITALE

ONE MIGHT AS WELL begin with Balanchine's instructions for the kitchen. For in 1963, when prima ballerina Maria Tallchief Paschen purchased a once-gracious but by then disheveled brownstone, the great choreographer—and Maria's former husband—knew what had to be done. "You must tear down all the walls and make one big kitchen," he announced upon seeing the warren of downstairs chambers. (By the time she rescued it, the brownstone had become a rooming house.)

The succeeding years have been almost as eventful for the house as they've been for its occupants. Having retired from the stage in 1966, Tallchief and her daughter, Elise—who lived in the house as a "backstage baby"—rejoined Henry D. Paschen in Chicago, where the family has since occupied commanding positions in the city's artistic, business and social communities.

As for the house itself, it was let to a succession of tenants, including Mrs. Paschen's sister, as well as vari-

On a "miraculously quiet side street near Lincoln Center" is a brownstone updated by Bruce Gregga for Henry and Maria Tallchief Paschen and their daughter, Elise. OPPOSITE: "Both mother and daughter prefer the romantic," says Gregga, a fact reflected in the living room's abundance of pastels and floral patterns. Louis XVI-style demilune consoles flank the fireplace. The needlepoint rug is from Stark; crystal chandelier from Nesle. Clarence House fabric covers the armchair and ottoman. ABOVE: Botanical prints, glazed walls and light-colored fabrics contribute to the warm, traditional look. Brunschwig & Fils fabrics cover the sofa and slipper chair. Fabric on armchairs from Cowtan & Tout.



"The heart of the house," says Gregga, "is a multi-purpose room that combines dining and casual entertaining." A mixture of woods—from the oak floors and trestle table to the pine armoire and chairs—give it a country feeling. Hansen standing lamp.





Elise Paschen favors the library's etchings of Oxford, where she earned her Ph.D. Sponge-glazed walls and a Chippendale-style chair add a genial ambiance. Window fabric, Cowtan & Tout. Candlestick lamps, Marvin Alexander. Avery Boardman sofa. Stark carpet.

ous members of the dance world—notably John Taras, associate director of American Ballet Theatre. The Paschens, however, were never strangers to the house; invited back often for cocktails or dinner, they were, in fact, witnesses to its continuing evolution. Under Taras's reign, for example, a collection of sculpted hands dominated the house.

When Bruce Gregga recently received the assignment from the Paschens to transform the brownstone back into their Manhattan pied-à-terre, he carried out the plan Balanchine had prefigured but which had since been somewhat obscured: returning the house to its original Victorian form and splendor.

Another designer would likely have found it difficult to please the family, each member of which had rather different uses in mind for the house. Elise—no longer the backstage baby but the recent recipient of a Ph.D. in English literature from Oxford University—wanted a space conducive to her literary undertakings; on their brief but frequent stops in Manhattan, Mr. and Mrs. Paschen wanted a jumping-off spot for their respective activities—ballet for her, business for him. "Bruce has a flair for seeing things," says Maria Tallchief, "and he understood very well that this was a Victorian house."

Logistical matters, however, were somewhat more complicated than usual (Gregga has designed six other residences for the family). Since Elise was still at Oxford during the selection process, a transatlantic traffic of fabrics and samples flowed, accompanied by telephone consultations between England, Chicago and New York. "It was decorating by courier," recalls Gregga, who explains that "Maria wanted to make sure Elise felt it was her house too."

Fortunately, mother and daughter share much the same tastes, which run to, as Gregga says, "the romantic and the old-fashioned." In order to restore the house's Victorian character, he first set about reinstating the details that had been stripped from it. Deep moldings now run again throughout; shutters—lovely, delicate ones that fold into the window paneling—adorn each room.



"The master bedroom reflects Maria's love of softness and comfort," says Gregga. Concurs Mrs. Paschen, "He knows I'm quite old-fashioned." The floral theme continues with the chintz bed and balloon-shade fabric from Brunschwig & Fils. Lee Jofa silk plaid on table. Hansen swing-arm lamps.

To create an English country feeling, a variety of chintzes were selected. Indeed, the house's profusion of floral motifs—also seen in the botanical prints that line many of the walls—give it the air of nothing so much as a garden. "It's like a bower," says Elise Paschen, who confesses nonetheless that while still at Oxford she briefly lobbied for a radical departure in the living room: "I wanted something very New York, something stark, very beige."

The living room colors were taken from its flower-block needlepoint rug: yellow glazed walls, yellow sofa and window shades; blue ceiling and armchairs; a delicate rose-pink for other furnishings and lamps.

For the south-facing rooms, where the sun fairly cascades in, Gregga employed a variety of darker or earthier shades. Anchored by a few massive pieces—such as an antique French pine armoire and an oak-plank trestle table—the large, airy, multipurpose kitchen/dining/entertaining area appears to have been transported from some sun-dappled shire or province. According to all parties, it is the heart of the house (Balanchine knew what he was talking about). If the brownstone has any problem, they say, it's that no one stays long in the living room: People naturally gravitate toward the affable kitchen.

Upstairs, the library is somewhat more urbane in character, though English to the core. The walls, one lined with etchings of Oxford's colleges (to make one member of the household feel at home), have been sponge-glazed in red and black, a technique that softens and warms the room. A number of stately but unprepossessing antiques—including a large pine convex mirror, a red-lacquered Chinese end table, and a Chippendale-style chair covered in red leather—lend their charm as well. Structurally, a fireplace and bookshelves were added. All in all, says Elise Paschen, it's a bit in spirit like Annabel's, the London club.

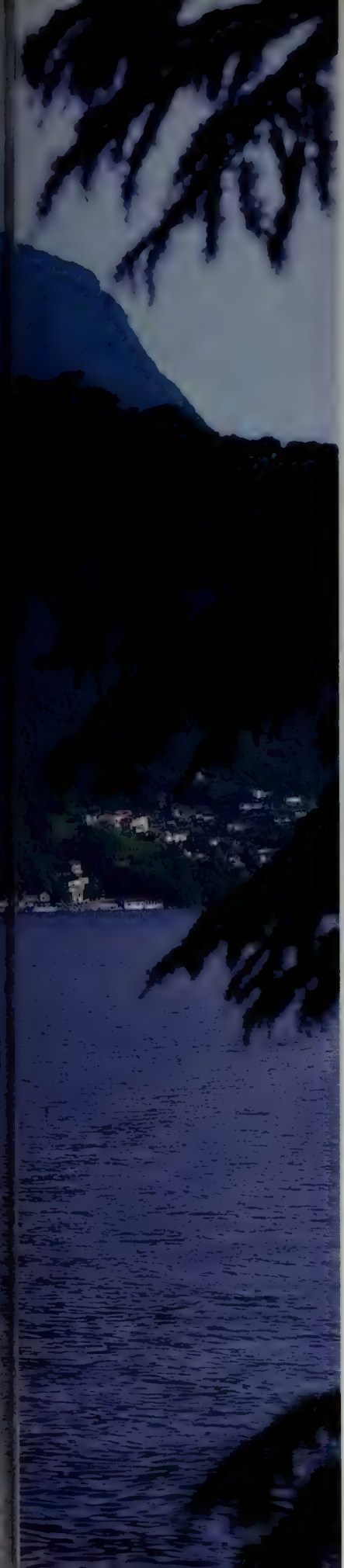
Now that the house is restored to its original glory, it's a most agreeable pied-à-terre for all. "It's charming and elegant, with beautiful lines, yet it's not unpractical," says Maria. "I feel like I'm living in a sanctuary," agrees Elise. "It couldn't be nicer. We're in the middle of the city; I can walk anywhere, yet I can hear birds," says Henry Paschen. "To hear birds singing in midtown Manhattan—*that's* something."□

The Collectors: Baron Hans Heinrich Thyssen-Bornemisza

The Villa Favorita in Lugano

TEXT BY PETER LAURITZEN
PHOTOGRAPHY BY DERRY MOORE





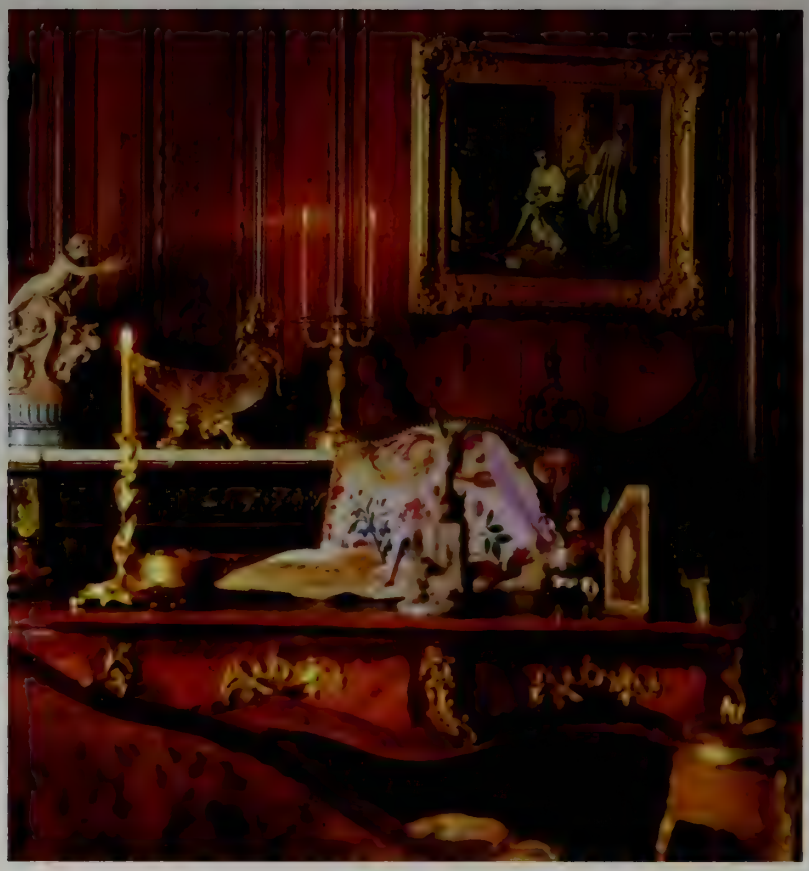


Set on the shores of Lake Lugano, Villa Favorita (above), the Swiss residence of Baron and Baroness Hans Heinrich Thyssen-Bornemisza, is home to a significant portion of his celebrated art collection. LEFT: A cypress-lined drive winds along the lake to the villa's entrance. INSET: Gates at a private boat landing are flanked by heraldic lions of the Beroldingen family, who built the estate in the 17th century.

COUNTLESS MAGAZINE articles, catalogue prefaces and even scholarly publications repeat the rather startling claim that the Thyssen-Bornemisza Collection is second in importance only to that of the queen of England. But while the queen's inheritance, to which she has personally added very little, encompasses several centuries of art collecting, the works Baron Hans Heinrich Thyssen-Bornemisza and his father, Heinrich, acquired between them represents the astonishing accomplishment of only two generations—a little over sixty years. Of course, the baron's collection cannot be compared to the royal holdings in terms of quantity, but in terms of quality it stands decidedly alone as the finest private art collection in the world.

The amazing depth and breadth of the collection can only be understood and appreciated at Villa Favorita, the baron's residence just outside Lugano, Switzerland. Many people today, when they hear the collection mentioned, will say: "Oh yes, I saw it in Washington"—or New York or Kansas City or Omaha—not realizing that they have seen only a fraction of the baron's holdings and, with few exceptions, hardly any of the old-master paintings that give the collection its reputation. Perhaps the finest toured the United States between 1979 and 1981, but that group included only fifty-seven old masters out of a total of nearly six hundred. When a selection went to the Soviet Union, the baron was there for the opening. "I was amused," he says, "to hear one of the Russians remark, 'But we all thought the age of Catherine the Great was over.'"

The baron is well aware of the distinction these treasures have earned for him, but he never fails to recognize his father's role in establishing the collection. "My father acquired the seventeenth-century Villa Favorita from Prince Friedrich Leopold of Prussia in 1932," he says, "and brought the old-master paint-



ABOVE: In the French Room are Boucher's *La Toilette*, 1742, an 18th-century *bureau plat* and a Riesener commode. Beside the Clodion figure group is a French 18th-century crystal bowl with gilt-bronze mounts.





The baron, who says his goal is simply to collect "the best of the best," looks after the works at the villa himself, overseeing their restoration and deciding where they are to be hung. "The rooms stay specifically Flemish, Italian, German, and so on, though I sometimes shift works within them." LEFT: Fragonard's circa 1771 *Mademoiselle Duthé* hangs in the richly decorated English Room. Perched over Ming and Kangxi pieces along the fire surround is a 1730 Meissen monkey by Kirchner. Antiques include a pair of Régence fauteuils and an 18th-century French carpet.



The baron's father, Heinrich, acquired the villa in 1932 and added a gallery wing to house his old-master paintings. After Heinrich's death in 1947, Baron Thyssen-Bornemisza opened the gallery to the public; under his astute eye the collection has since expanded to about 1,400 works. ABOVE: Baron and Baroness Thyssen-Bornemisza in the English Room, one of a series of main reception rooms installed by the baron's father. *La Rousse au Caraco Blanc*, 1889, and *Gaston Bonnefoy*, 1891, by Toulouse-Lautrec flank Bonnard's *Portrait de Misia Godebska* of 1908.

ings there. He had first shown them publicly in Munich only two years before." From that time until his father's death in 1947, the collection attained a legendary status but was seldom seen by the public at large. "After the war Bernard Berenson appeared in Lugano and wanted to see the pictures," the baron recalls. "I let him visit the gallery. My father would have killed me if he had known about it! It turned out well in the end, because Berenson later published seventy-five of our paintings and their value soared."

Baron Thyssen—"Heini" to his friends—is a delightful raconteur with hundreds of stories about the treasures of Villa Favorita. But the handsome lakeside house is no longer the isolated sanctuary it must have seemed in his father's day. The gallery with which his father extended the villa is now open to the public on weekends for seven months of the year, and weekdays when special exhibitions are on display. The administrative staff of Villa Favorita is delighted that the 1987 season drew some 250,000 visitors.

This great success with the public is definitely one of Baron Thyssen's proudest personal accomplishments. He has gained prominence as an entrepreneur in the world of art—equal to his fame in international business—by bringing to the villa several loan exhibitions of exceptional importance. The most recent featured Impressionist and Postimpressionist masterpieces from Soviet museums, many of which had never before been allowed to leave Russia. Earlier in the same season the baron had

The baron has gained prominence as an entrepreneur in the world of art by bringing to the villa several loan exhibitions of exceptional importance.



obtained the loan of Malcolm Forbes's Fabergé collection.

For the latter, he agreed to Forbes's proposal that the two of them make an ascent over Lake Lugano in a huge hot-air balloon decorated like an imperial Easter egg. But Swiss security forces panicked at the prospect of losing two of the world's most prominent millionaires to treacherous alpine air currents, and cancelled what had promised to be Lugano's media event of the year.

The special exhibitions at the villa all require a good deal of traveling and hard work on the baron's part, belying the somewhat dated and simplistic picture of him as an international playboy and bon viveur. Of the half dozen or so houses he maintains around the world (for the London house, see *Architectural Digest*, October 1987), Villa Favorita enjoys a special role. He says, "This is the house where I keep an office and where much of my work is done. Villa

Though the baron maintains residences in London, Gloucestershire and Jamaica, the villa is where he has held such exhibitions as the 1983 and 1987 shows of Impressionist and Postimpressionist paintings from Soviet museums. ABOVE: Adjacent to the English Room is a tiny medieval-style bar adorned with 19th-century trompe-l'oeil heraldic wall hangings and a painted frieze of open colonnades. The walnut tall-case clock at right is from Amsterdam, circa 1720. Center, a 16th-century Italian octagonal table. Spiral-turned armchairs are upholstered in cut velvet.



ABOVE: An 18th-century Pompeian-style frieze rings Baron Thyssen-Bornemisza's study, where he spends most of his time when he's at the villa, poring over the transparencies and catalogues that arrive daily from galleries and dealers all over the world. Set against oak paneling is an anonymous 19th-century portrait of the baron's grandfather August Thyssen. Though not himself an art collector, the German industrialist commissioned a number of sculptures from his friend Auguste Rodin. The 16th-century French walnut table is set off by tapestry-covered 17th-century chairs.

Favorita is the center of my personal working life."

The baron clearly delights in the complications that his life, his work and his collection create. He is constantly juggling proposals that come to Lugano from all over the world to help him decide the future of his collection. And while the ultimate decision may still take some time, his desk is piled high each day with auction catalogues and offers from art dealers around the world. Like every inveterate collector, Baron Thyssen-Bornemisza regularly increases his holdings, and it is this continual expansion—combined with the relatively limited size of Villa Favorita—that has become a preoccupation and concern for him.

As he has written, for fifteen years after his father's death he bought only old masters. Then, in the early 1960s, his eyes were opened to modern art through the vibrant works of

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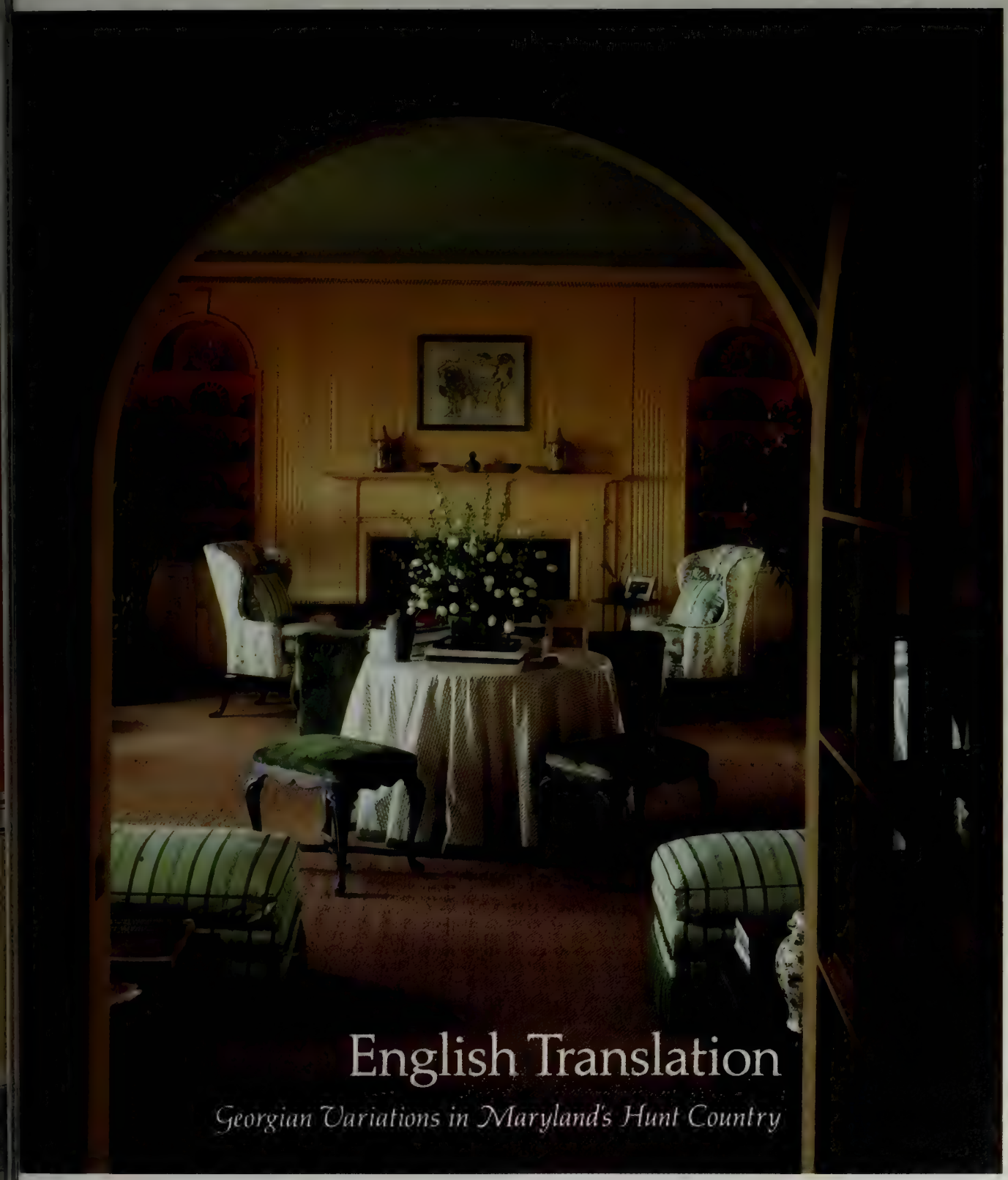






OPPOSITE ABOVE: Jan de Beer's 16th-century *The Annunciation* and Andrea Riccio's circa 1520 terra-cotta *Madonna and Child* are paired in the oak-paneled Gothic Room. OPPOSITE LEFT: Manet's *L'Amazone de Face*, 1882. OPPOSITE RIGHT: *Chez la Modiste*, 1883, by Degas is one of the Impressionist works displayed in the master bedroom. Arrayed on a Louis XV commode by Roussel are 18th-century Japanese porcelains with French gilt-bronze mounts. ABOVE: Pissarro's *Rue Saint-Honoré, Effet de Pluie: Après-Midi*, 1897, hangs in the baron's dressing room. Below, a Louis XVI *bureau à Gradin*.


Wild Flowers of the World
HISTORY OF CHINA



English Translation

Georgian Variations in Maryland's Hunt Country

When a couple was ready to decorate their Georgian Colonial residence in Maryland's hunt country, they called upon British-born designer Anthony P. Browne. OPPOSITE: A Chinese jade horse, foreground, rests on a center table in the Neoclassically detailed hallway. ABOVE: "The owners use the drawing room for entertaining," says Browne, "so I incorporated three seating areas, including one around the fireplace." Above the mantel hangs a circa 1960 de Kooning charcoal. Chair, ottoman and table fabrics from Clarence House.

INTERIOR DESIGN BY ANTHONY P. BROWNE
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY PAUL WARCHOL

THE MARYLAND countryside is where America intersects topographically and, some would say, culturally with England, so it seemed natural that the owners of a Georgian Colonial manor house overlooking the loamy Caves Valley should turn to an English interior designer when the time came.

That time did not, in fact, come soon. The owners, a Baltimore investment banker and his wife, had put off any major work until their three sons were nearly grown, possibly envisaging what collective ruin three able-bodied young males can inflict on expensive interiors. But even then the wife encountered resistance from her husband. She finally had to resort to guerrilla tactics, according to British designer Anthony P. Browne, who is now based in Washington, D.C.

"She got so fed up," he chuckles, "that finally she waited until he was away on business and sold almost everything in the house. It was quite amazing, really."

Though the banker's immediate reaction to this conclusive stratagem is lost to history, the results of the year-long redecoration testify to the success of his wife's tactics. "Where there are no alternatives," as the saying goes, "there are no problems."

The house is now of a piece with its environment. There is a distinctively English flavor, as befits a home in the hunt country outside Baltimore. It is, on the other hand, also American—

How can such disparate elements coexist under the same roof, much less thrive? It is a particular quality of the English.

BELOW: Jacobean paneling distinguishes the library, which is used for intimate gatherings. Chintz and russet-colored fabrics are from Clarence House; wheelback armchairs are covered in fabric from Brunschwig & Fils. OPPOSITE: "Absolute comfort" was the request for the master bedroom, recalls Browne. "The clients chose the wallpaper, and I took it from there." A trumeau hangs above a Regency-style washstand. Brunschwig & Fils bed- and wallcovering; pillow fabric by Scalamandré; sofa fabric from Kravet. Stark carpeting.



formal without being overbearing, dignified yet relaxed. This is not a Regency showcase but a working home where riding boots tromp the halls accompanied by the muddy paws of some rather formidable dogs—an Akita and a German shepherd—which accounts for the several acres of sisal floorcovering. Jeremy Bentham developed his theory of Utilitarianism during Georgian England, so in a way Browne has been very true to period.

The entrance hall, grand as it was with its MGM-style staircase, was somewhat dark and dreary, according to the designer. He had the walls painted in a stippled glaze over an apricot base, giving them both warmth and luster and highlighting the splendid original moldings.

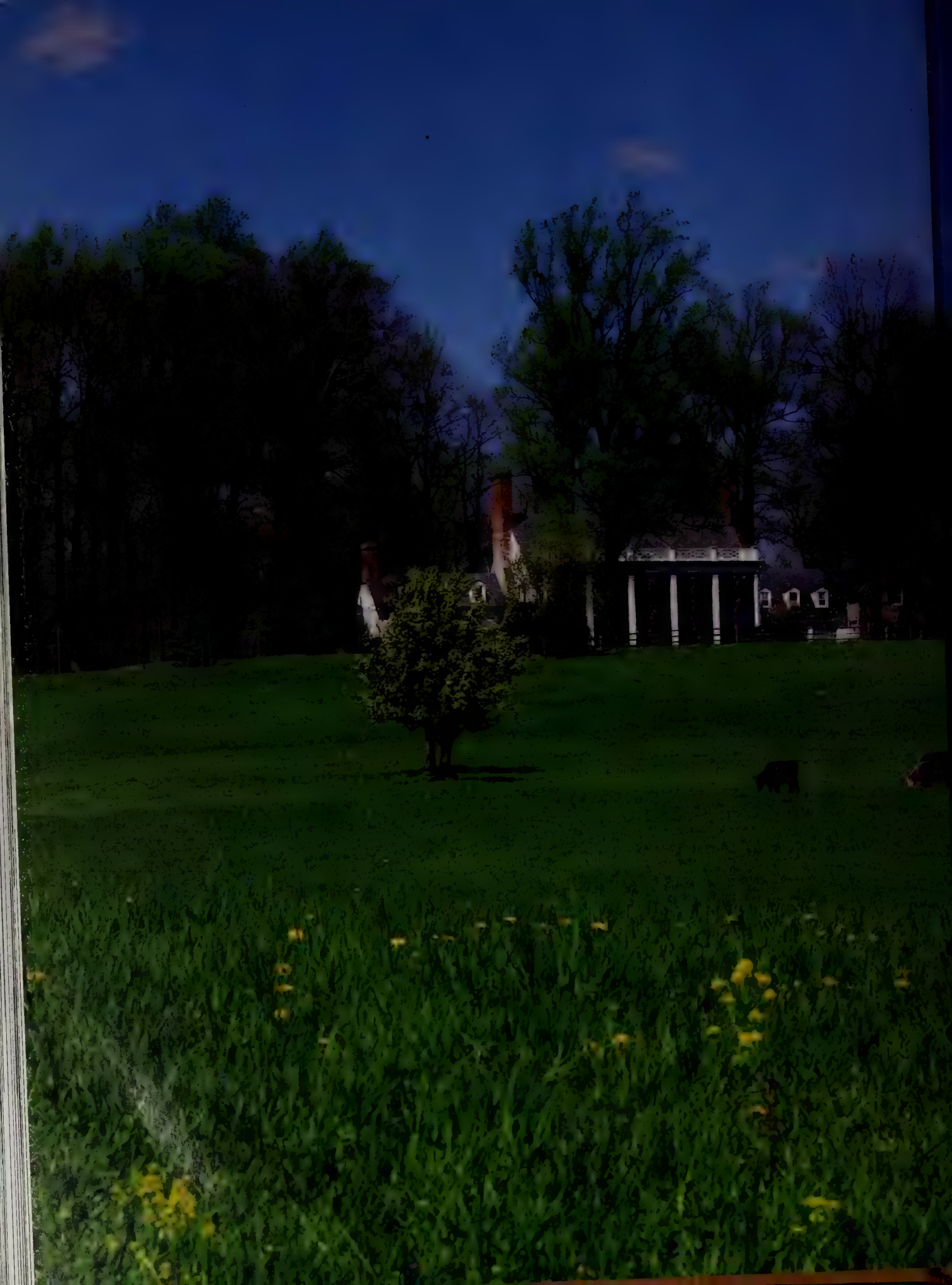
The major problem concerned the drawing room, which had been added on to the house in the early sixties. The proportions of some of the paneling and moldings were incorrect and had to be redone. The owners wanted to be able to entertain large numbers of people there, but the room was, Browne remembers, "very cold and damp and uncozy, used mostly for playing pool—just a long, narrow and very unremarkable room. I had to figure out how to get seating in there. That's why I put in the two corner banquettes, which essentially triple the seating space."

The banquettes are awash in a sea of English chintz. Stemming the floral tide are a set of painted Regency chairs and a pair of nineteenth-century Louis XVI-style console tables with marble tops. Two wing chairs flank the fireplace, over which hangs a charcoal drawing by Willem de Kooning from his *Woman* series. The room is also hung with works by Jasper Johns, Alexander Calder, Henry Moore and Larry Rivers.

Browne did not entirely lighten the drawing room, finding it necessary to paint the ceiling an olive shade in order to darken slightly the glare of the original white one. Two sides of the room are lined with windows. Now the walls have what he calls the "feel of sunsets," and unlined silk draperies give the room an apricot glow.

The English country theme is continued in the library, easily the coziest room in the house. The dark oak paneling—original to the house—is Jacobean and features a carved frieze,







fluted pilasters and molded cornices. It is exquisite, if perhaps slightly severe. Together with the hearth, the overstuffed armchairs and the solid wall of books, it creates the atmosphere of a London gentleman's club. Except for the colors.

The central armchairs are covered in bright yellow and russet, and face a sofa done in a honeysuckle pattern that matches a bench beneath a Gothic Revival corner cupboard dating from the 1840s. The Brussels-weave carpet is a busy "Turkish" pattern, which serves to ground the room in a deep red while inflecting it with a little (permissible) gaiety. Plants in overglazed enamel jardinieres beneath the "Italian-strung" draperies lend a touch of the Oriental, the Matisse lithograph and poster a dash of panache.

This rather dizzying list of ingredients must give pause. But it is an axiom of the English style that a gestalt is at work here. How can such disparate elements coexist under the same roof, much less thrive? It is a particular quality of the English, who have always remained terribly relaxed about their seemingly wild combinations, to trust in such as the Matisse and the oak paneling to bring about a certain synergy. It is the metaphysical conceit that Dr. Johnson defined as the "discovery of occult resemblances in things apparently unlike."

Asked about this business of the English look, Anthony Browne just shrugs bemusedly. Yes, he is known for it, he admits. "I think people come to me for an authentic English country look, which usually means chintz," he says. "Though in my own home I tend to mix chintz with more citylike fabrics such as silk." He does add that he has "tons" of it in his store, however, in the hopes that his clients on these republican yet Anglophile shores remain enamored. □

Meadows dotted with apple trees provide pasturage for the owners' cattle and Thoroughbreds. "My clients wanted the inside of the home to match the outside," says Browne. "The English style fills the bill perfectly."

INTERIOR DESIGN BY PIERO PINTO
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY MASSIMO LISTRI



DERRY MOORE

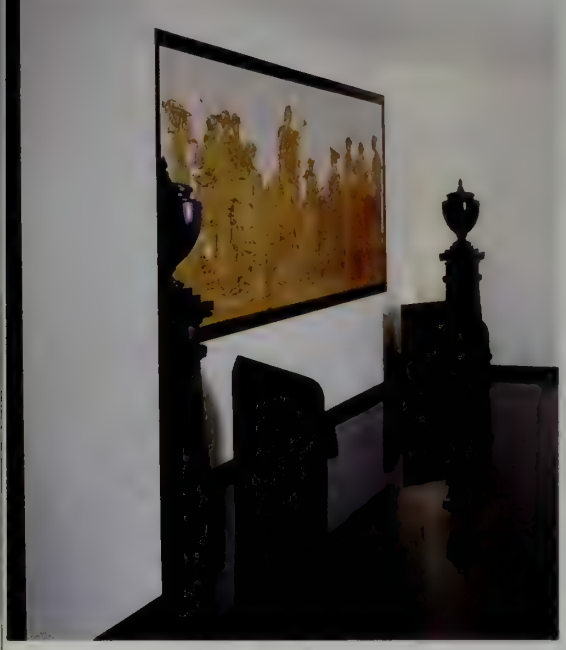


ABOVE: "I spend my summers in a villa surrounded by gardens, by color," says fashion executive Donatella Girombelli. "The absence of color throughout this apartment is intended to reflect a different mood." RIGHT: The living room archway is flanked by a pair of Empire mahogany doors from the city of Lucca, complementing the overall minimalist palette used by Piero Pinto in designing the three-story space.

Empirical Style in Italy

The Ancona Residence of Donatella Girombelli







ABOVE: In the entrance hall, Art Déco chairs and a pair of Empire vases on marble columns are grouped with a mosaic picture depicting Neoclassical figures after an 18th-century drawing. RIGHT: "The house is decorated with a few early-19th-century pieces of furniture," says Piero Pinto, "all of Neoclassical inspiration. I also used precious materials in the design, such as black African marble for the floors." A Gio Pomodoro sculpture stands on the floor before two Lucio Fontana artworks.

THE UNION OF ALTOGETHER divergent styles can sometimes inspire an implausible—but powerful and original—synthesis. When Italian fashion arbiter and executive Donatella Girombelli decided to transform part of an eighteenth-century palazzo in Ancona—on Italy's Adriatic coast—into a private residence, she wanted neither a pure evocation of classicism nor something that would be singularly contemporary.

"I am a modern woman in a modern age who also loves the past. The two temperaments," she insists, "are not irreconcilable." She enlisted the help of interior designer Piero Pinto, and together they had the boldness and aesthetic confidence to successfully couple what might well have clashed in less able hands. Empire furniture and objects are combined with abstract works of art; sleek Art Déco chairs appear before billowing taffeta draperies; light may come from a slender contemporary lamp of Milanese design or from Empire candelabra.

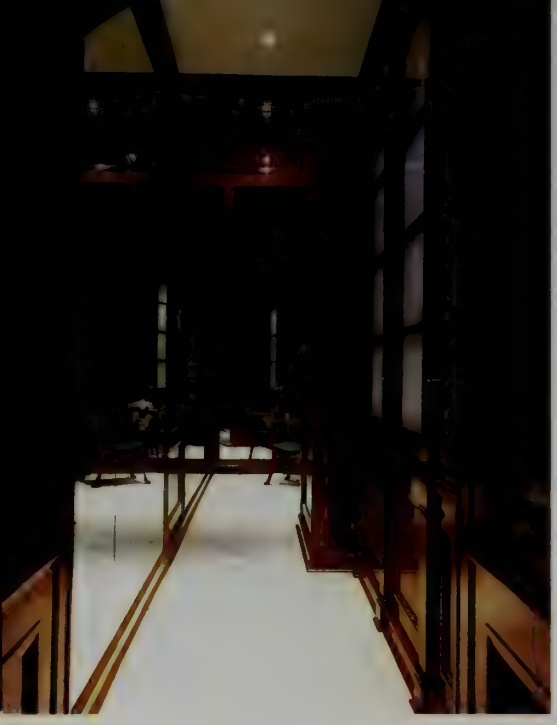
Yet despite the peculiar unions, the space is marked, above all, by a sense of balance and restraint. There is an almost uniform adherence to a scheme of black and white, an effect that could be oppressive and rather clichéd were it not for the occasional intrusion of color—a classical tazza of yellow marble, or the gilt detail and deep brown mahogany of an Empire table. "If used sparingly, as part of a whole," maintains Pinto, "Empire can provide a room with a certain elegance."

As always, Pinto approached the endeavor with a keen understanding of the individual for whom he was designing. "Donatella is an extremely hard-working woman, and she needs well-ordered, refined surroundings, not fussy overdecorated ones."

Donatella Girombelli is arguably one of Italy's most accomplished businesswomen. As president of Genny—the Italian fashion house that produces the Byblos, Complice, and Malisy lines, as well as the original Genny collection—Girombelli oversees a multimillion-dollar enterprise whose fashions are sold in thirty countries worldwide. Although she does not design, Donatella Girombelli does exude impeccable taste and has had the good sense to engage

"The rigorous black-and-white scheme continues throughout the main rooms," notes Pinto. OPPOSITE: *Superficie Bianca* by Enrico Castellani hangs above an Empire-style table with a carved marble base of lions.







ABOVE: "I designed the nocturnal parts of the house to contrast with the black and white of the public rooms," says Pinto. "In the mirrored dressing room, I have used only cherry wood for color, and black is forgotten except for the cabinet detailing." RIGHT: "I wanted to make the master bedroom softer, more subdued in its tones," notes Pinto. The Empire furniture, including the *bateau lit*, is also from Lucca, where the Empire style once flourished. The circa 1900 painting is by Adolphe Weisz.

prominent designers, among them Gianni Versace and Claude Montana, to create collections for her diversified lines of clothing.

Unlike many of Italy's fashion cognoscenti, Donatella Girombelli does not have a residence in Milan. She remains in Ancona, where the firm has its production facilities, far removed from the chaos of the fashion capital.

The palazzo in which she lives was built by the noble Nembrini-Gonzaga family. Later it was the splendid residence of the archbishop of Ancona. Both the interior and exterior are blessed with elegant proportions and allow for an abundance of light. Yet the apartment is not overly spacious, and Piero Pinto and Donatella Girombelli had to skillfully manipulate the rooms to their utmost advantage. The floors of the entrance hall, living room and dining room are of a highly polished black marble that doubles the volume of those communal rooms. Furniture has been kept to a minimum; economy of line and volume have been preserved without a stark or uninviting look.

Most of the artworks Donatella Girombelli has collected in recent years are Minimalist paintings and sculpture by Italian contemporaries. A small ink drawing by the Futurist Giacomo Balla, which sits atop a side table in the living room, is an exception. "I am very attracted to Minimalist art," she proclaims. "It is essential, clean, very close to my philosophy of fashion and of living."

But to enter her bedroom is to observe another facet of her tastes, the one removed from abstract art and hard black marble surfaces. There the impression is decidedly more romantic. The furniture is exclusively Empire, including a graceful *bateau lit* covered with an antique lace bedspread, a secretary laden with a collection of alabaster vases, and a cheval glass. There is white carpeting throughout, and on a white wall hangs a single painting, a large nineteenth-century nude.

Of course, what strikes one most about Donatella Girombelli's residence is that it is so thoroughly Italian. The classical order is never abandoned, nor is the modern age excluded. Both worlds have their due, and in their accord a unique style is boldly achieved.□

OPPOSITE: "The rich silk draperies," observes Pinto, "soften the linearity and simplicity of the bedroom furnishings." A collection of alabaster vases and jars rests on the early-19th-century Italian fall-front secretary.





Gardens: Names of the Rose

David and Helga Dawn's Long Island Landscape

TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY DICK BUSHER

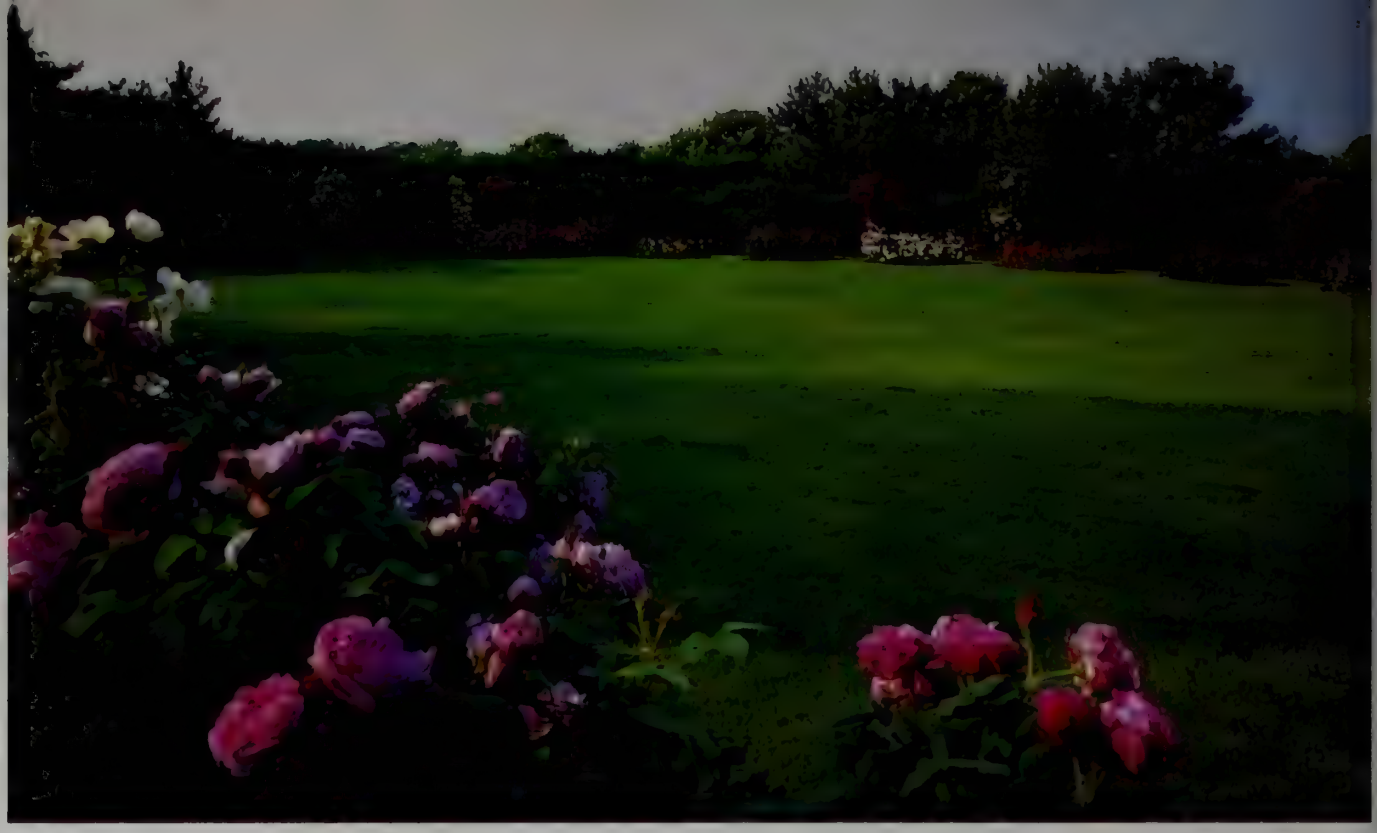
ABOVE: Baron Girod de l'Ain is one of over four hundred varieties of roses in the Long Island garden of David and Helga Dawn, who this spring were awarded the Garden Club of America's prestigious Jane Righter Rose Medal. Mr. Dawn is a consulting rosarian for the American Rose Society, and Mrs. Dawn, vice-president of the Southampton Rose Society, has served as chairperson of numerous rose shows. Appropriately enough, their Southampton estate is named La Roseraie. OPPOSITE: The climber Morning Greeting is from a notable new strain called Kordesii, developed by the German grower Kordes.



BORDERING A TIDAL creek in Southampton, Long Island, Mr. and Mrs. David Dawn's garden, La Roseraie, is proof that grandeur is not a matter of size but of proportion and harmony. There are neither fountains nor grand balustrades, grottoes nor reflecting pools. Furthermore, the garden is devoted to one flower, the rose.

Among the hundreds of varieties in the Dawn garden are hybrid teas, polyanthas and floribundas, hybrid perpetuals, moss roses and climbers. There are old-fashioned roses, fancied by the purists, and the latest varieties created by the hybridizer.

David Dawn worked with landscape architect James M. Huntley to transform acreage that was formerly a barren stretch of potato farm into a fertile enclosure suitable for the cultivation of roses. For reasons of privacy, and for protection against the considerable Atlantic winds and salt air, Dawn and Huntley decided to surround the property with over a hundred black pines in combination with well-tended hedges of California privet. They also planted red maples, London and American plane



ABOVE: Roses ring the wide lawn. Foreground, right to left: Ferdinand Pichard, Salet, Golden Wings. In the distance are floribunda beds; beyond them are posts with chain swags covered with American Pillar climbers. "All the climbers at left, in front of the tall privet hedge, are specially selected for hardiness," says David Dawn, "to offset the strong winds coming off the ocean."

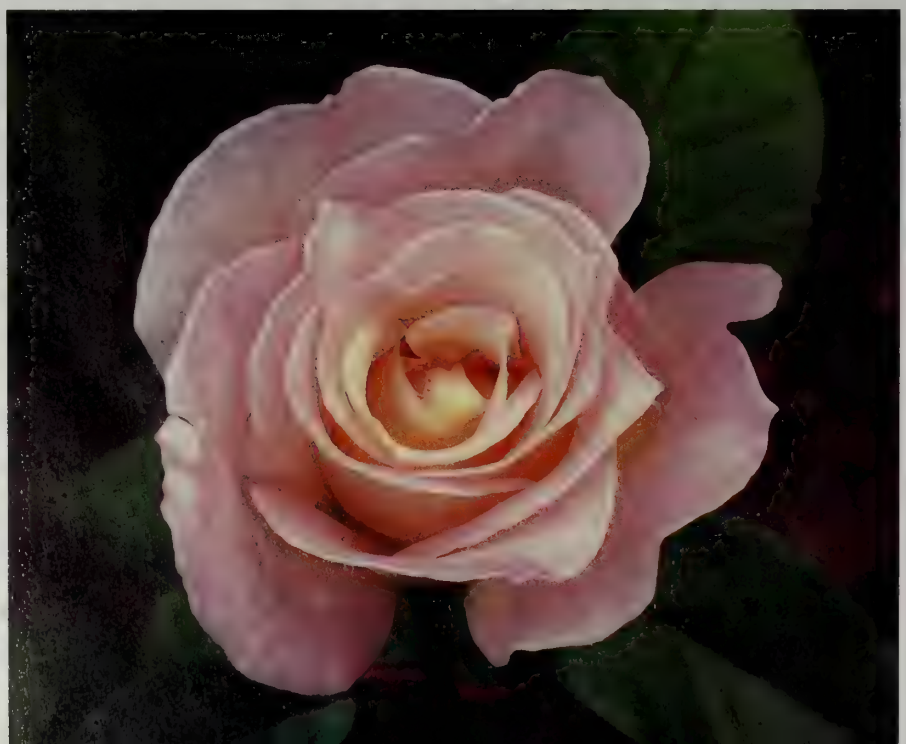
trees and a Japanese dogwood. But no other flower except the rose.

"I am aware that I am neglecting dozens of flowers that would thrive here," David Dawn admits, "but I am constantly thinking of new roses for the garden! We import some, and get others from American sources."

To rosarians, every aspect of the flower that is so universally admired is fascinating. Helga Dawn is vice-president of the Southampton Rose Society, and her husband is a consulting rosarian for the American Rose Society. When the couple was awarded the prestigious Jane Righter Rose Medal by the Garden Club of America this spring, it was only the fifteenth time the award had been given since 1941.

The Dawns' passion for roses has led them beyond the grounds of their garden on various prolonged, almost devotional journeys to procure, examine and simply revel in the flowers that, by David Dawn's admission, "have clearly become an obsession." They have spent hours contemplating the schemes of the Bois de Boulogne in Paris. At the Romanesque cathedral in Hildesheim, West Germany, they gazed upon the thousand-year-old rose that clings to the stone façade. David Dawn also took great pains to secure permission to enter East Germany to visit the Sangerhausen Rosarium. "Herr Lang, the

continued on page 176



LEFT: The hybrid tea rose Pristine, in a delicate shade David Dawn calls "porcelainlike," is a 1978 show-bench winner. OPPOSITE: Silver Jubilee, a hybrid tea rose "with very double petals," is a show-bench winner both in the United States and overseas, says Dawn.









OPPOSITE: Fragrant hybrids and old roses in the pool area are backed by American plane trees. OPPOSITE BELOW: Old-fashioned roses are the antiques of the rosarian's world, as sought after as any Louis XIV chair or George III teapot. The Dawns' Marie Louise has been grown at Malmaison, Empress Josephine's residence near Paris, since 1813.

ABOVE: Climbing roses form a fifty-foot-long canopy of color on a pergola. BELOW LEFT: Dortmund, a red free-flowering Kordesii, foreground, is one of six climbers grown in a half-circle to form pillars and garlands of bloom. A white floribunda, Saratoga, right, completes a group of circular beds. BELOW: Duke of Windsor is a fragrant hybrid tea rose.







"We determined that the end result would be without 'time identification'—thoroughly honest, direct, crisp and intelligent," says Charles Paxton Gremillion, Jr., of the Texas house (right) he remodeled with Loyd Ray Taylor. BELOW: A bridge is part of the estate's private jogging path.

"The library, with its glazed book cabinets, is inspired by the late Renaissance," says Paxton. OPPOSITE: A Regency ebonized and gilt sofa is paired with an Italian marble table, and 19th-century fauteuils face a *bureau plat* of the same period, with *pietre dure* top, in foreground.



Bold Synthesis for Texas

Transforming a Tudoresque Estate

INTERIOR DESIGN BY CHARLES PAXTON GREMILLION, JR., ASID, AND LOYD RAY TAYLOR, ASID
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY MARY E. NICHOLS

THE HOUSE, ON A ROLLING, wooded lot in an exclusive Dallas suburb, was one of those nice "period" concoctions popular in the 1920s, its solidly crafted Tudoresque character achieved by a combination of half-timbering, antique brickwork, sharply peaked gables and a fine Tudor stone arch over the front door. Asked by a longtime client to completely renovate the house (effectively tripling the ground-floor space) as well as erect an extensive series of pool pavilions on the grounds, designers Charles Paxton Gremillion, Jr., and Loyd Ray Taylor, of the Dallas firm Loyd-Paxton, boldly decided to make a virtue of the existing facade's eclecticism.

"The construction of the house was so fine we couldn't think of tearing it down and starting from scratch," says Paxton. "We're fortunate to have very catholic sensibilities," adds Loyd. "We were comfortable with the idea



of working with a wide range of styles." More than comfortable: Improvising from a few given stylistic notes, Loyd-Paxton have created a fuguelike reconciliation of opposites, a design that is at once classical and romantic, urbane and pastoral, imperial yet intimate.

Putting it all together was an exercise in subtle transitions and clever fusions. The entrance hall has a baronial, almost medieval character consistent with the façade: hand-troweled stucco walls, dark parquet floors, and heavy carved-stone beams and doorway arches. The adjacent drawing room summarizes the ecumenical vitality of the rest of the house; the furnishings include an Italian





"We wanted nothing to appear as an addition or an afterthought," says Paxton. ABOVE: In the entrance hall, a carved Flemish bench complements the stair railings, which were relocated from a 17th-century English country house. RIGHT: The drawing room features a carved limestone fireplace and, as overmantel, hardwood lacework panels from Java. In the center of the room, carved and lacquered sofas flank an Italian Rococo game table. Beyond is a George III chinoiserie screen.

Rococo giltwood game table, a pair of Italian Neoclassical-style terra-cotta urns mounted as lamps on massive columnar pedestals of yellow-sienna marble, and a George III chinoiserie leather screen.

The most startling synthesis is perhaps the least noticeable. The apparently English Gothic lacework tracery above the carved limestone Tudor-style mantel (one of only two vestiges of the old house retained in the interior) is actually a Dutch Indonesian wood panel painted with a *faux*-stone finish. The entirely convincing result is a metaphor for the whole design process: "We wanted to avoid any sense that anything has been added on," says Paxton.





ABOVE: In the game room, an Italian marquetry table is accompanied by chairs ornamented with carved and ebonized dog's heads. A pair of antique Chinese gold-and-lacquer vases are placed opposite an English japanned cabinet-on-stand that holds part of the owners' collection of *objets de vertu*, antique frames and memorabilia. OPPOSITE: Distinguished by a massive skylight, crisp stenciling and painted moldings, "the atrium suggests certain elements of Peter Paul Rubens's house in Antwerp," says Paxton. An Italian gilt armchair counterpoints the black-and-white theme. The Italian ebonized-walnut credenza features a carved panel with ducal crest. Black wicker sectional sofas are from Walters Wicker

"The eye must accept that all of this has always been here."

The drawing room proceeds, both spatially and stylistically, to the center of the house—a large atrium spanned by a skylight of nine individual coffered bays. Here the palette is limited almost entirely to cream white and charcoal black; the pattern of the black-and-white millwork coffers is reproduced with Albertian rectitude in the bold black and white of the inlaid terrazzo flooring (this mirroring of floor and ceiling patterns is repeated with even more intricacy in the small adjacent library). The classical stateliness is emphasized by bracket-shaped dentils around the ceiling, a massive ebonized-walnut Renaissance credenza and an equally imposing *bibliothèque*, and a large Roman carved-granite urn.

In a subtly Palladian fashion, the atrium functions not only as a nexus for the more intimate rooms on either side but also offers a powerful procession from the outside in. A wall of glazed doors opens onto a terrace overlooking a creek and the pool pavilions. The kitchen, directly adjacent to the atrium and through two sets of double doors

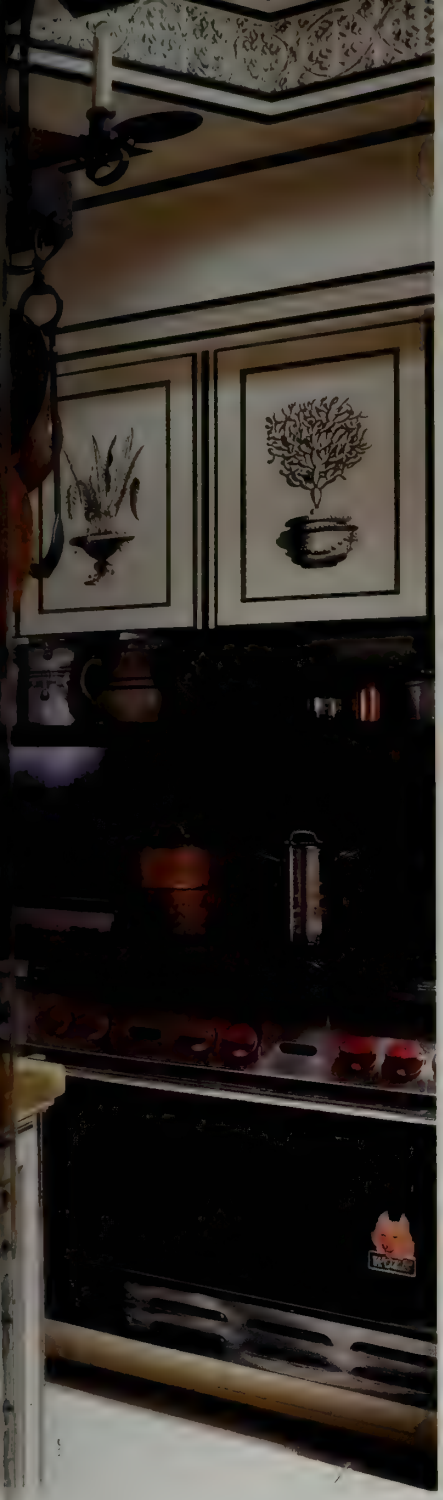




is also done in black and white. For informal fair-weather entertaining, the entire kitchen-to-terrace expanse can function as a single, virtually unobstructed space.

Despite the clarity of the plan and the uncluttered placement of the generally massive, definitive furnishings, this is a design given to romantically evocative details achieved through meticulous Old World craftsmanship. A small hallway linking the master bedroom and bath to the atrium has been covered with linen canvas painted in a delicate stipple pattern, then stenciled with a meander in a color so closely matched that it is visible only as a ghost image. The saffron-hued wallcovering in the master bedroom is seventy-year-old painted Chinese paper.

In the dining room, opposite the drawing room at the front of the house, the walls have been done in a style inspired by *verre églomisé*: Painted flowers cut from Chinese watercolors were decoupaged underneath clear glass, the whole then backed with white-gold leaf. The illusion created by the subtly mirrored surfaces is as sumptuous and ethereal as a Fragonard painting.



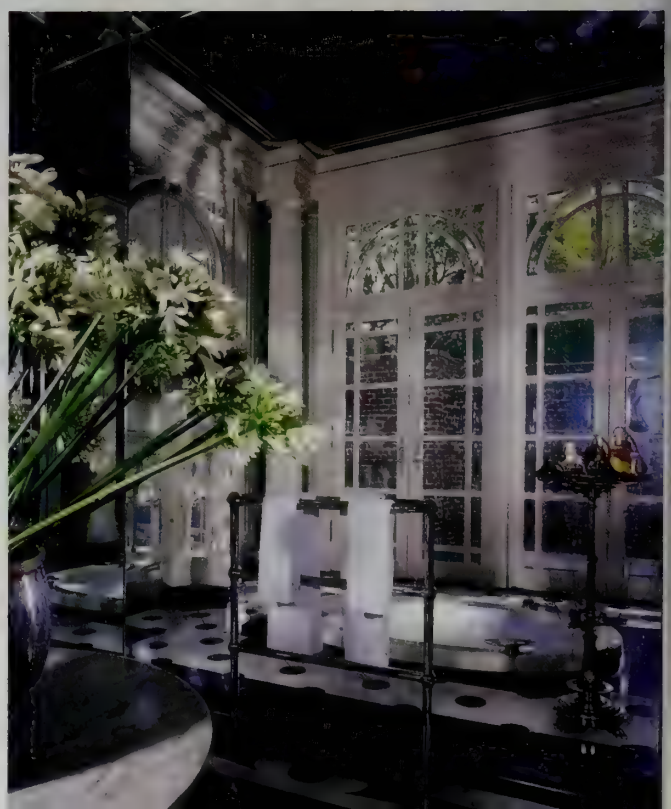
LEFT: "We wanted to ensure a certain visual triumph over the more mechanical elements essential to a kitchen," says Paxton. The designers reproduced a collection of 17th-century German botanical engravings on the cabinets and complemented them with stencils on the ceiling beams.



This is a design given to romantically evocative details.

ABOVE: *Verre églomisé*–inspired floral panels characterize the dining room, which also features a 19th-century French carved-wood mantel. Atop the table is part of a collection of late-19th-century Chinese pieces fashioned from pierced-work silver and accented with Peking enamel and inlays of semiprecious stones. The late-18th-century fruitwood armchairs are Austrian.

ABOVE: Dominated by a Loyd-Paxton draped bed and handpainted Chinese wallpaper, the master bedroom features a Carrara marble mantel accented with Qing celadon porcelain jardinieres. The carved-fruitwood and cane-backed bench is 19th-century French. RIGHT: The master bath has "a subliminal suggestion of classicism," says Paxton. At right is a neo-Pompeian silvered-bronze gueridon signed *Picault*.



While the designers have freely mined the past, they have done so interpretively, not slavishly. "We wanted to convey no sense of stylistic or period antecedents," says Paxton. "Nothing in this house is copied from anything else." Nowhere is this more apparent than in the pool area, designed entirely by Loyd-Paxton. The creek separating the house from the site was dammed and walled to create a small lagoon, and the pool juts out into the water on a raised, almost battlement-like terrace of Indiana limestone. The landward end of the pool is rimmed by three peak-roofed, octagonal pavilions joined by two glassed arcades; a single identical pavilion (called the summerhouse) is set



"Set beside a placid creek, the pool area is designed for leisure and entertaining, both intimately and on a grand scale," says Paxton. "It's Camelot." Constructed of California redwood, the three pavilions are linked by glassed-in arcades housing dressing rooms and a full kitchen.

on pilings at the far end of the pool and seems to float above the water. The arch used as the structural module for the entire complex is the same broad, slightly pointed Tudor arch found at the front door of the house, rendered in a naturally finished California redwood with a stone-like, pale slate coloration.

Viewed from the main house, the massing of copper-sheathed roofs—conceived with their eventual green patination in mind—suggests a cluster of medieval jousting pavilions. From the summerhouse the substantial, lucidly ordered arcades recall a Romanesque cloister. The pool pavilions also have the twentieth-century necessities—kitchen, wet bar, showers and dressing rooms—and the entertainment options range from indoor-outdoor supper dances to a contemplative reverie.

Despite their stand-alone magnificence, the pool pavilions have an emotional as well as stylistic relationship to the main house. Extensive glazing and a total absence of draperies ("I won't have them," says Paxton; for bedroom privacy, concealed sliding wooden doors can be pulled across the glass doors) afford all the major rooms a view of the pavilions—sun-dazzled by day, softly lit at night—an enchanted pastorale that underscores the very civilized fantasy of the entire work.□



"What I enjoy most about my work is the opportunity to live with the best things of their kind in the world," says Charles Ryskamp, director of the Frick Collection in New York. "You're always seeing something new and remarkable about them." RIGHT: *The Pond*, by Jean-Baptiste Corot, hangs in his office.

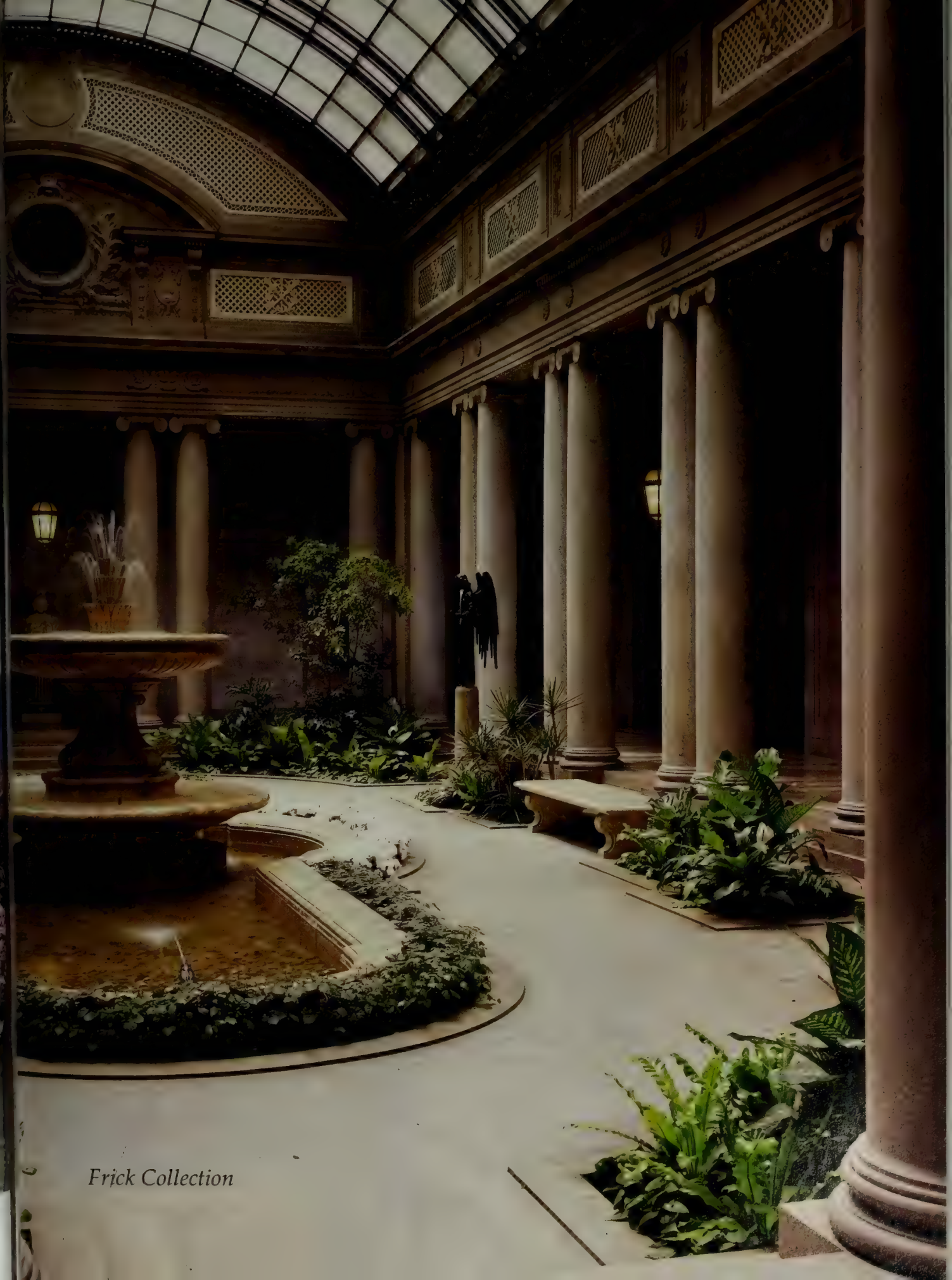
BELOW: The museum was formerly the Henry Clay Frick house, a Neoclassical mansion built for the industrialist at 5th Avenue and 70th Street in 1914. OPPOSITE: At the heart of the Frick is the Garden Court. The bronze is *Angel*, cast by Jean Barbet de Lyon in 1475.

JOHN DOMINIS

Profiles: Charles Ryskamp

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY BILLY CUNNINGHAM





Frick Collection



New York

GOODNESS KNOWS what Charles Ryskamp puts down in the space marked "profession" on the official form we are all obliged to fill out before entering another country. He has a rich choice, for although this remarkable man looks quite young, he has had a multifaceted career.

The public remembers him as the eminent director of the Pierpont Morgan Library, a post he held from 1969 to 1987, adding immeasurably to the international fame of that great institution by the high quality of his exhibitions and acquisitions. Today he directs the Frick Collection, which New Yorkers often describe as their favorite museum.

He has been a professor of English literature, specializing in the late eighteenth and early nineteenth centuries; his Princeton students have never forgotten the seminars in which he combined the art and literature of the period. The Clarendon

ABOVE: In his New York living room, drawings by Gérard, Flandrin and Nicolas-Henri Jacob are arranged with a calling card by William Blake for George Cumberland, part of a sash worn by Boswell and a medallion of Scottish printer Robert Foulis. The watercolor (top right) is an illustration for *Tristram Shandy*. "I strongly believe that a person of very modest means can acquire good art and furniture," explains Ryskamp. "The secret is being knowledgeable about the world and keeping your eyes open." BELOW LEFT: A wall in the master bedroom primarily displays English drawings by Prout, Nash, Palmer and Stothard, interspersed with 17th-century Dutch naturalist watercolors and a sketch by Jean-Louis-Ernest Meissonier. BELOW RIGHT: One of Ryskamp's favorite pieces, a circa 1820 German cabinet, is paired with a Chippendale-style mahogany chair. Drawings and prints are by Pierre Joseph Redouté, John Ruskin, Benjamin West, John Hoppner and Thomas Girtin.





Press at Oxford is proud of his admirable five-volume edition of the letters of eighteenth-century poet William Cowper—a lifetime's work for most, but accomplished by Ryskamp during his hardworking tenure at the Morgan Library.

People in the art world generally think of him as an art historian, which he says is quite incorrect since he has no formal training in the field. Dealers in rare books and manuscripts know him as an expert, as do the dealers in prints and drawings who are his friends on both sides of the Atlantic.

His collecting career really began when he was a boy of fourteen living in Grand Rapids, Michigan. His family subscribed to the *Christian Science Monitor* and the *New York Herald Tribune*. As a boy he read them and was fascinated by the advertisements of forthcoming sales at famous auction houses, and used to send away eagerly for the free catalogues that were offered. One unlucky Sunday his father came downstairs to lead the household to church, only to find the postman with a special-delivery package for Charles. It was, of course, a catalogue, and Mr. Ryskamp was horrified. "You are misleading Parke Bernet," he told his son. "You could not begin to buy anything advertised for sale in that catalogue. Kindly stop this deception by mail at once."

Charles was deeply distressed to have upset his father, and he stopped sending away for catalogues, but at Yale he became very interested in rare books. Later, his postgraduate years at Cambridge were a critical period for him. "I became the close friend of Sir Geoffrey Keynes and his wife, the former Margaret Darwin," Ryskamp recalls. "I practically lived in their house. Keynes was a great surgeon, as well as *the* great Blake scholar, *the* great John Donne scholar, and he was a passionate collector of books and art. At that point—and to a great extent because of his influence—collecting became for me a natural fact of existence."

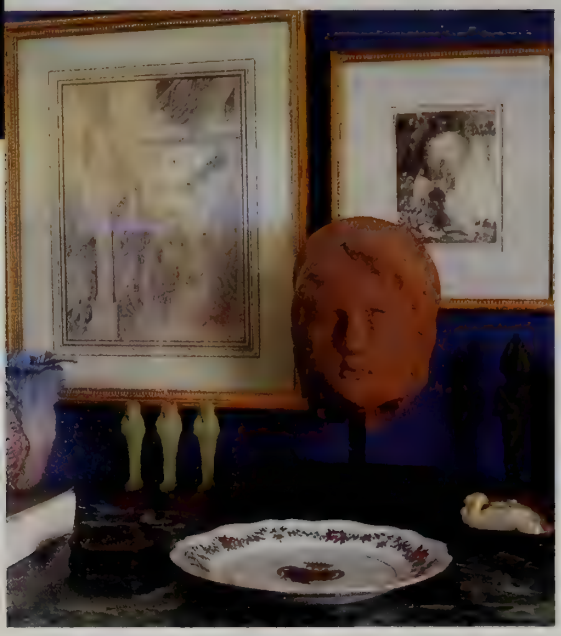
Ryskamp says he owes a great deal to the London dealers and experts who shared their knowledge with him. "It was then that my interests began to turn in the direction of the Morgan Library. In my first summer in England I spent part of my allowance for the entire year on a Rembrandt print and a Dürer print, and landed in New York with just enough money to make one telephone call." Fortunately his family was there to rescue him at the airport. As they were not themselves collectors, they regarded his new passion with a mixture of admiration and apprehension. Ryskamp explained to his father that he planned to go on collecting, and when he needed money he would just sell something. This has been his philosophy ever since. "A number of my best things have been attributed long after I bought them, or I would never have been able to afford them," he explains. "First I bought prints, then rare books and manuscripts, particularly eighteenth-century English works that were related to my studies. Then I bought drawings, and although I may occasionally buy a print or a rare book today, drawings are my principal interest."

The drawings all but cover the walls of the New York apartment and the New Jersey house in which Ryskamp lives, and he points out how eclectic the collection is. "They start with the end of the fifteenth century and go absolutely up to today," he says. "Here's one by a young woman under thirty-five who is a Texan, living in the southern part of the state. That's by Benjamin West. These are early-nineteenth-century Danish—I was lucky enough to find



"One reason I took an interest in drawings is that they were less likely to create a conflict with my work," Ryskamp says. A painting by Carl Gustav Carus is flanked by English candlesticks, English and Irish decanters and Chinese Export armorial porcelain on an English drop-leaf table. On the wall, among English drawings and watercolors, are a Bonvin watercolor and a 17th-century Dutch watercolor of nasturtiums by Alida Withoos.





"I don't really consider myself a collector, because I can't restrict myself to a country or a period," says Ryskamp (top) in his New Jersey living room. "What I have is beyond eclectic." ABOVE: Egyptian tomb figures, an Etruscan head and a Ming phoenix are arranged on a marble-topped table. On the wall are 16th- and 17th-century Italian drawings.

"Although my parents weren't serious collectors, I inherited from them a kind of passion for works of art," he says. "And I have silver, china, furniture and samplers that have been shared among my family for centuries." RIGHT: Over the living room fireplace is a self-portrait by Belgian painter Emile Motte.

them on a trip to Copenhagen twenty-five years ago, before they became fashionable."

Both the New Jersey and the New York living rooms are painted a blue that Ryskamp finds a good background for art. It is the same color that was on the walls of his family home in Michigan. The furniture and objects in both homes are as charmingly eclectic as the drawings.

On a commode in the New Jersey living room, an Etruscan head is displayed near a Ming phoenix made of white nephrite, right next to a couple of pottery cabbages made for the owner recently by Anne Gordon, marchioness of Aberdeen. In a bedroom, a white delft cow that has been in Ryskamp's family for three hundred years is bracketed by two apothecary jars from eighteenth-century Padua. Another bedroom serves as dining room and study, for Ryskamp shares with the eighteenth-century French a dislike for a fixed and formal dining room.

There are first-class pieces of European furniture in both residences. One of the owner's favorites is a circa 1820 German cabinet in the New York apartment; another is a tall Biedermeier vitrine. There are graceful Hepplewhite-style beechwood armchairs and two Venetian painted chairs. Of all his chairs, the ones Ryskamp points out most proudly are the large seventeenth-century English armchairs that probably served as models for early Grand Rapids furniture, and a set of cane-backed dining chairs from the 1950s.

When Ryskamp established himself in New Jersey, his parents filled a small trailer with some of the pieces he had been brought up with and drove East with them. They fit perfectly with the rest of the collection, almost as though they were meant to go with the etchings and Italian sixteenth-century drawings. Not every collector can create harmony so felicitously, but both his homes exactly suit the personality of the gifted scholar and art lover who owns them.

Ryskamp has an easy morning





LEFT: A portrait of John Milton is displayed next to a group of 17th-century Dutch naturalist drawings. The leather-topped walnut table is late-18th-century English; beyond it is a lamp that was once part of "regulation furnishings for students at Yale," he says.

"There are certain images that appeal to me," Ryskamp explains. "But my interests are so broad that essentially my collecting decisions are based on what I can afford." BELOW: An 18th-century English secretary holds Chinese Export porcelain and a Dutch delft plate (top); Etruscan masks flank a Spode transferware soup plate; and 18th-century apothecary jars from Padua bracket English delft plates.

"Graphic arts have been my most important interest," says Ryskamp. "I just didn't have the opportunity to collect paintings." BOTTOM: Goya prints are arranged with English, French and American drawings in the bedroom.



The drawings all but cover the walls of the New York apartment and the New Jersey house in which Ryskamp lives, and he points out how eclectic the collection is.

walk from the New York apartment to his office, which is on the second floor of the Frick Collection, at the corner of Fifth Avenue and Seventieth Street. One of the reasons the Frick is so beloved is that it is unintimidating in scale. Henry Clay Frick, the Pittsburgh magnate who assembled the great, diversified collection that bears his name, housed it in a Neoclassical stone mansion that he built in 1914. Not for him one of the great fake châteaux of the Loire that in an earlier generation had been the pride of Fifth Avenue. He wanted his home to be a family residence that, with the works of art it contained, would ultimately be his bequest as a public gallery "for the purpose of encouraging and developing the study of the fine arts."

The appearance and atmosphere of the house have been retained much as they were when the Fricks lived there. There are few restraining ropes to prevent visitors from examining the wonderful pieces of furniture, sculpture, porcelain and bronze. Says Ryskamp happily: "We have the most important bronzes of any museum in America." He adds, almost

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BY PERMISSION OF ANGELICA GARNETT





BY PERMISSION OF ANGELICA GARNETT

OPPOSITE: *Duncan Grant Painting,* Vanessa Bell, circa 1950. Oil on board; 18" x 11⅜". One of few known portraits of Duncan Grant by Bell, this late work captures the artist painting at their Sussex home, Charleston—a country retreat for many associated with the Bloomsbury group, the intellectual circle of English artists, writers and critics. The Belgrave Gallery, London. ABOVE: *Flowers in the Studio,* Vanessa Bell, 1915. Oil on canvas; 31" x 21¾". Bell's stylized still life, a gift to her sister, Virginia Woolf, shows a decorative sensibility that reveals her indebtedness to Matisse—whose work she greatly admired. Hirschl & Adler Gallery, New York.

Art: Bloomsbury Painters

Images from an English Vanguard

TEXT BY WILLIAM FEAVER



BY PERMISSION ESTATE OF DUNCAN GRANT

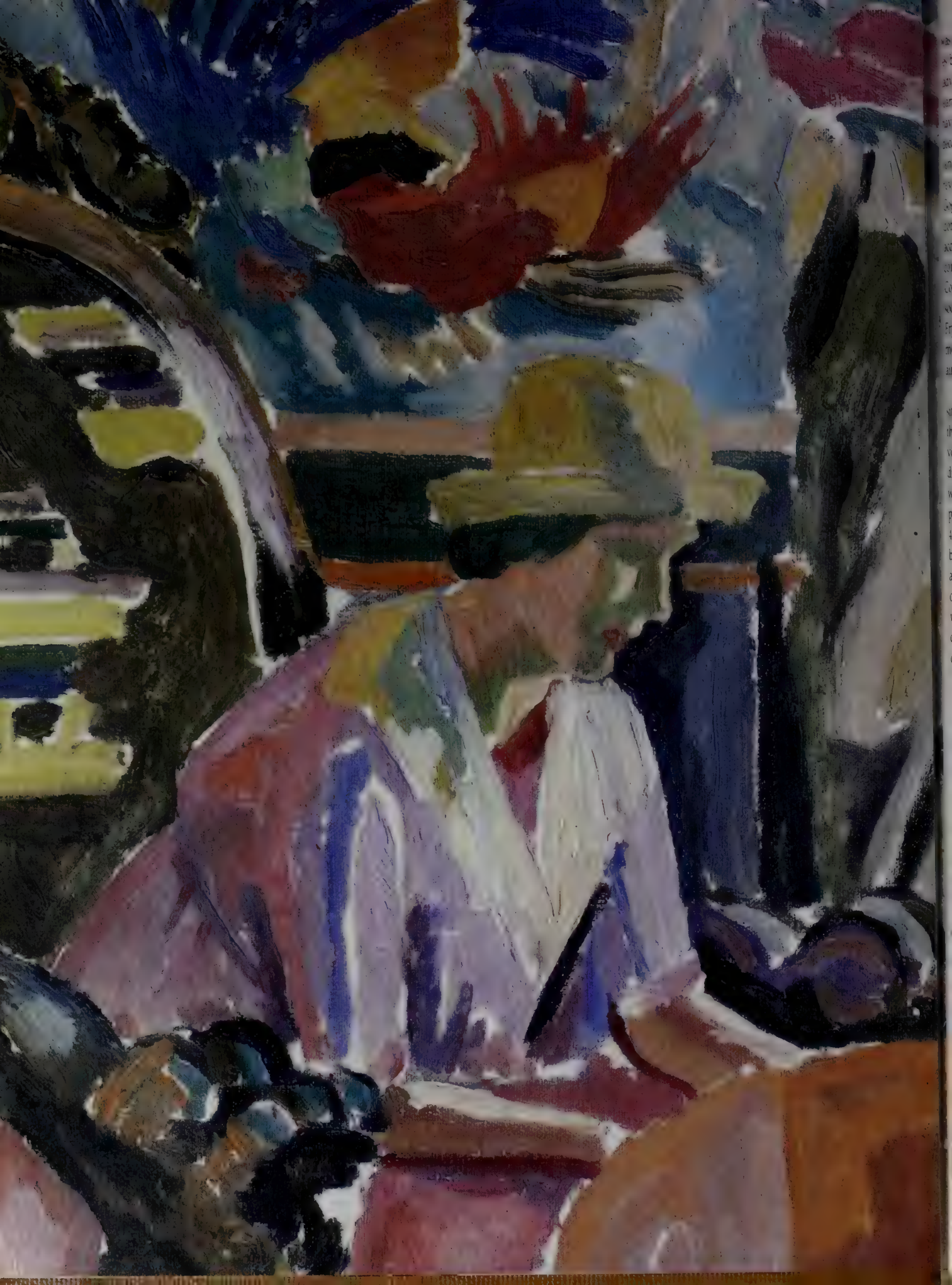
"ENTAQUI, MAHÁI, KUSTUFANI," said Adrian Stephen in response to the admiral's suggestion. He and his sister Virginia—she in caftan, beard and turban—along with their friend Duncan Grant and three others, were being officially received on board H.M.S. *Dreadnought* as the emperor of Abyssinia and party.

"*Tahli bussor ahbat tahl*," Stephen continued, struggling for words with which to pretend to explain British naval uniforms to his darkened accomplices. The visit was a triumph for Bloomsbury. Admiral and crew were completely fooled, and, when word of it got into the papers, the "Dreadnought Hoax" of February 10, 1910—thought up by the celebrated prankster Horace de Vere Cole—shocked and astonished king and country.

There were similar reactions nine months later to an exhibition, "Manet and the Post-Impressionists," that

ABOVE: *Buildings at Twickenham*, Duncan Grant, 1927. Oil on panel; 17¾" x 14¼". Impastoed earth tones and rhythmic brushstrokes inform a cluster of buildings at Twickenham—the borough where Grant's mother lived for many years, and to which he traveled frequently. Sandra Lummis Fine Art, London. OPPOSITE: *Still Life with Flowers*, Duncan Grant, 1944. Oil on canvas; 20" x 16". Inspired here by the familiar and commonplace, Grant portrays a corner of the Charleston garden room with his overmantel mural in the background. The Belgrave Gallery, London.





was organized at the Grafton Galleries by Roger Fry. "John Bull and his lady, who love a joke, walk up and learn a few things, some of which have been known in Europe for a decade, and some for a quarter of a century," Walter Sickert scoffed. By revealing Gauguin, Cézanne, van Gogh, Matisse and Picasso to the London public, Fry exposed himself to accusations that he was trying to compete or conspire with Horace Cole in the hoodwinking of polite society. From then onward, the art Fry championed—essentially French modernism—was identified in Britain with Bloomsbury.

Being part of Bloomsbury wasn't simply a matter of resident status, though at one time most of those involved did live in that faintly shabby district around the British Museum or went to tea regularly with the Stephen sisters, Virginia and Vanessa, at 46 Gordon Square. Being a Bloomsburyite meant that one had certain affinities. One was intellectually bold, or argumentative, and impatient with the stuffy old guard of English culture. One might even agree to dress up and tease the Royal Navy.

One also cared passionately about individual freedom, about the right not to fight, about private loyalties, about having the means with which to achieve a civilized existence. As Vanessa Stephen's husband, the art critic Clive Bell, said in *Civilization*, "A combination of security, leisure, and liberty alone can give that sense of ease and that magnanimity lacking which life never attains its finest and fullest development." One was a snob.

When not living in Bloomsbury, many Bloomsburyites tended to opt for Sussex. Charleston was where Vanessa Bell lived with Duncan Grant sporadically from 1916 until 1939, when they made it their permanent home. It became the country seat of Bloomsbury—a seventeenth-century house so heavily adorned with the art of Bell and Grant that it became a shrine, permanently preserved in its decorated state after Duncan Grant's death in 1978.

Raymond Mortimer, a Bloomsbury acolyte, published in 1929 with Dorothy Todd *The New Interior Decoration*, a study of the latest trends in Europe and America. His English section was almost entirely devoted to the work of Fry, Grant and Vanessa Bell, with particular emphasis on the Omega Workshops founded by Fry just be-

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Ranunculus, Roger Fry, 1929. Oil on board; 16" x 13". A formidable figure in the art world, known for his support of Cézanne, Fry—a critic, writer and teacher—was also a painter of landscapes, portraits and floral still lifes. Sandra Lummis Fine Art, London.

Bloomsburyites were intellectually bold and impatient with the stuffy old guard of English culture.

OPPOSITE: *Lady Seated in an Omega Interior*, Roger Fry, circa 1915. Oil on canvas; 17½" x 14½". Fry's flat and highly patterned representation reflects the fascination with surface treatment evident in the creations of the Omega Workshops—the Bloomsbury artists' foray into decorative design—founded by Fry in 1913. Hirschl & Adler Gallery, New York.

Diplomatic Amenities

The Enduring Washington Legacy of Mrs. Robert Low Bacon

INTERIOR DESIGN BY SHERRY GEYELIN
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DICK BUSHER



THE RED-BRICK MANSION at the corner of F Street and Eighteenth Street, just around the block from the White House, appeared to have an uncertain future when its last owner, Virginia Murray Bacon, died in 1980. What was to be done with this historic monument built circa 1825? It had been the home of two chief justices of the United States—the great John Marshall, who lived there in the 1830s, and, later, Melville Fuller—and in the hands of other tenants it had continued to be as much of a landmark to Washingtonians as its near neighbor, Blair House.

The two residences were very similar, but while the future of Blair House was safely determined when the federal government decided to retain it as a state guest house, people wondered how Bacon House could continue to be preserved as it had been by the indomitable lady who had presided over what the *Washington Post* once called "an island of elegant amenity against the encroachments of bland glass and concrete."

In fact, Mrs. Bacon had bequeathed it as a memorial to her late husband, Congressman Robert Low Bacon of New York, to be used "as an informal meeting place where statesmen and those who devote their lives to civic service can gather and exchange views on world problems." Al-

ABOVE: Built in the Federal style circa 1825, Dacor Bacon House has long been a Washington landmark. Its last owner, noted hostess Virginia Murray Bacon, bequeathed it as a memorial to her late husband, Robert Low Bacon, with the proviso that it become a meeting place for public servants.

OPPOSITE: A portrait of Robert Low Bacon dominates the north drawing room, while on the Steinway are photographs of Arthur Rubinstein and President Eisenhower, old friends of Virginia Bacon. A late-19th-century Queen Anne side chair is covered in Brunschwig & Fils fabric.



During renovation, designer Sherry Geyelin retained much of the house's history. In the north drawing room is a portrait of Mrs. Adam Babcock, an ancestor of Virginia Bacon, who gave the original, by John Singleton Copley, to the National Gallery. A Rococo mirror over a marble mantel was part of the house when the Bacons arrived in 1923. Old brocade covers Queen Anne-style settees. Drapery fringe, Scalamandré.

She disliked being called "a fashionable hostess," for she was a serious woman who felt a responsibility to serve others.



though she made the decision just a few years before she died at the age of eighty-nine, this exuberant woman retained a tremendous love of life until the end, and she wanted the house to be used, not to become a museum.

To that end she established the Bacon House Foundation, which has now been merged most harmoniously with DACOR Educational and Welfare Fund. DACOR (Diplomatic and Consular Officers Retired) is an association of former officers of the United States foreign service and other foreign-affairs agencies, which gives fellowships to graduate foreign-affairs students and offers educational programs of its own. Opened in 1985, the celebrated building now known as Dacor Bacon House forms an ideal setting for cultural and educational activities directed toward enhancing international understanding.

It hums with activity, just as Mrs. Bacon would have liked, with clubrooms for DACOR members on the first floor containing important furniture and memorabilia they brought with them from their former Washington house; the historic representation rooms on the second floor; offices on the third and fourth floors; and guest rooms for members on the fourth floor. It required a tre-

mendous job of renovation and decoration, for there had been no major changes to the house since the Bacons had moved into it sixty years before. DACOR was fortunate in obtaining the counsel of Sherry Geyelin, a Washington designer who had known the house all her life and was sensitive to the importance of retaining as much of its original quality as possible.

It is hard today to imagine a young congressional couple

In the dining room is a portrait by George Romney of Mrs. Bacon's great-great-grandmother, Lady Dunmore, and her son Augustus d'Este. The William Thorne portrait of Virginia Bacon at age four has been called by friends "the truest likeness of her." In the corner stands an 18th-century coromandel screen. The Victorian table is set with Chelsea plates and Georgian silver; on the Victorian sideboard is an Imari bowl.



living as the Bacons did from the time Robert Low Bacon was elected as a Republican member in 1923. Admittedly, even then they were not typical. His father had been a partner of J. P. Morgan, as well as secretary of state under Theodore Roosevelt and ambassador to France. Virginia Murray Bacon, whose father settled in New York in the late nineteenth century, came from a celebrated Scottish family. The small, limited society of Washington was delighted to welcome a rich young couple who knew how to entertain, and the parties at 1801 F Street were immediately popular. It was not considered vulgar to be luxurious in the twenties, nor was it difficult to run up a dinner for twenty-four with a large staff of highly trained servants living in the house.

But more important than the excellent fare for which Mrs. Bacon was known all her life was the couple's knack for bringing together the right people at the right moment. As the years went on, a newly arrived foreign ambassador was sure to be advised that it would be well for him to get on their guest list, and until the Second World War any ambitious young newspaperman stationed in the capital felt obliged to own a white tie in case he was

asked to dinner. When it was an informal dinner, the dress was always black tie.

After her husband's death in 1938, Mrs. Bacon continued to entertain generously, but she always disliked being called "a fashionable hostess" by the press, for she was a serious woman who felt a real responsibility to serve others. She was involved in half a dozen causes, usually for international purposes (she was head of the Washington

BELOW: A Currier and Ives print of Washington, D.C., hangs over the mantel in the library. The desk belonged to John Quincy Adams, when as secretary of state he drafted what became known as the Monroe Doctrine. Under it is a rug from eastern Turkestan. Sofa and armchair fabric, Brunschwig & Fils. OPPOSITE: Overlooking the main staircase is a Chinese ancestral portrait; nearby are consular and ambassadorial flags.



chapter of Save Venice; she came to the aid of Finnish war orphans and helped rebuild the French town of Saint-Lô after the Normandy invasion), and was honored for her hard work on their behalf by several countries: Great Britain, France, Finland, and twice by Italy.

At her political dinners, some eminent figure associated with world affairs would be asked to speak on his subject, and general conversation would follow, with questions addressed to the guest of honor. "When you went to Mrs. Bacon's you were on your tippy-toes, all right," Sherry Geyelin recalls, yet she and many other Washingtonians remember those occasions gratefully. An international banker who often went to the house speaks today of her charm and sense of fun. "I remember someone pompously picking up a dinner plate to read the porcelain mark on the back, and what did he find but a label saying NONE OF YOUR BUSINESS! written in Virginia's hand. It was beautiful china, but she hated people who showed off."

The evenings at F Street were not always political. Mrs. Bacon was a patron and connoisseur of music, with many great artists among her friends. When Arthur Rubinstein came to town he always stayed in her house, and she would give a buffet supper for forty or fifty people after his concert. Eugene Ormandy was another great friend she would entertain in the same way.

A man who was one of the pallbearers at her funeral remembers being a bit surprised when a string quintet burst into a Strauss waltz just as the church service was about to begin. Then he realized that of course she had requested it, and he thought how typical of her the gesture was, for this ebullient woman who so much loved life wanted to give pleasure to her friends to the very last.□





Dune Bridge Summers

Adrien Arpel's Residence in Southampton

ABOVE: Dune Bridge, Adrien Arpel's contemporary summer house in Southampton, sits on the sands with views of the Atlantic Ocean to the south and a bay to the north. INSET OPPOSITE: "I wanted glamour; I wanted it to be Hollywood," says Adrien Arpel. OPPOSITE: Dennis Abbé's glass panel, *Hommage à Rousseau*, "hints at the aqua tones I used throughout," remarks Michael de Santis. Lorin Marsh jars.

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"THIS IS THE SECOND time I've done this house," Adrien Arpel says of her summer house in Southampton. The first time around, the woman who founded and is chairman and CEO of the Adrien Arpel cosmetics company decorated the place on her own. She expected the task to be a breeze. "I told myself, 'It's just a beach house,' " she remembers. "And all I wanted was a white, airy feeling. Nothing fancy."

But Arpel, a perfectionist in matters of beauty, was disappointed with her effort. "It was white," she says, "but that's about all. It was what you could call 'safe chic.' It didn't have the panache it should have had."

So she turned to interior designer Michael de Santis. The key, de Santis decided, was not just to prettify the rooms. Instead, he would set out to forge a visual link between the interior of the house and the world outside its windows.

Arpel's sleek modernist home, designed by architect Frank Hollenbeck and built of weathered cedar, is a windswept two-story structure that stands on pilings amid sand dunes and sea grass. Its large deck affords panoramic views south to the Atlantic Ocean and north across a bay. "The house is like a boat—we live surrounded by water," says Arpel.

Arpel's sleek modernist home is a windswept two-story structure that stands on pilings amid sand dunes and sea grass.

The comparison does not end there. Like a boat, the house is built for quick, easy movement between indoors and outdoors. For example, because Arpel does not sit in the sun herself, she had the pool placed just outside the living room, enabling guests who wanted to work on their tans to be able to communicate with those who remained safely inside.

A color scheme that unified the inside and outside would enhance this two-way flow—as de Santis immediately realized. "The first time I walked in, I knew what color the interior should be," he says. "You had the pool, the bay, the ocean. The interior needed to be aqua."

Arpel, however, cringed when she heard this. Because she likes to wear bright colors, she has preferred to be surrounded by muted tones. Her Manhattan triplex is decorated in beige and black glass.



"I always felt a home should be a background," she says. "I was terrified of colors. When Michael said, 'We'll do a light aqua,' I couldn't quite picture it, so I closed my eyes and gulped." Arpel laughs. "I had this terrible thought that it was going to be some hideous turquoise."

Not to worry. De Santis has created a cool, serene hue that he calls "faded aqua." Stained on the oak trim and countertops that had previously been a natural blond, it boldly anticipates the palette of blues—the pool, the sky, the water—to be seen outside.

An excess of aqua, however, could have proven overwhelmingly intense—even, to use Arpel's word, "hideous." But to dilute its impact, the designer has kept much of the house's interior—from the walls to the tiled floor to the sleek banquette—white.

He has also kept it very spare. Arpel and de Santis both felt that paintings and even window shades would impede the interaction between interior and exterior. Also, as de Santis points out, "If you're not there in winter, you don't need cozy window treatments."



"We added a new dining room onto the house," notes de Santis, "as the previous one was much too small." The series of greenhouse windows and glass doors provides unobstructed views.

BELOW: "I kept color to a minimum in the living room," says de Santis, "in order to make the eye travel from indoors to out." Accessories on the low table, including Fu dogs, are from Ambience. Robert Allen armchair fabric. Lee Jofa light cotton duck. OPPOSITE BELOW: "I wanted the pool to be right next to the house," says Arpel, "so I can still interact with my guests while I sit inside."





Mirrored closet doors add to the expansive feeling of the master bedroom, which is enveloped in soothing pastels and accented with wicker. Quilted bedspread fabric, Osborne & Little.

"The house is like a boat—we live surrounded by water," says Arpel.

While Arpel desired glamour, she refused to achieve that effect by sacrificing the functional. De Santis suggested several fabrics for the large banquette, but Arpel insisted on a material that could be cleaned easily. "It's an era of informality, so practicality is important," she explains. De Santis covered the banquette in cotton duck.

His only major structural change was to build a new dining room; the previous one had been too small. "I enjoy entertaining a great deal," Arpel says. "To have a house like this is no fun unless there are a lot of people around."

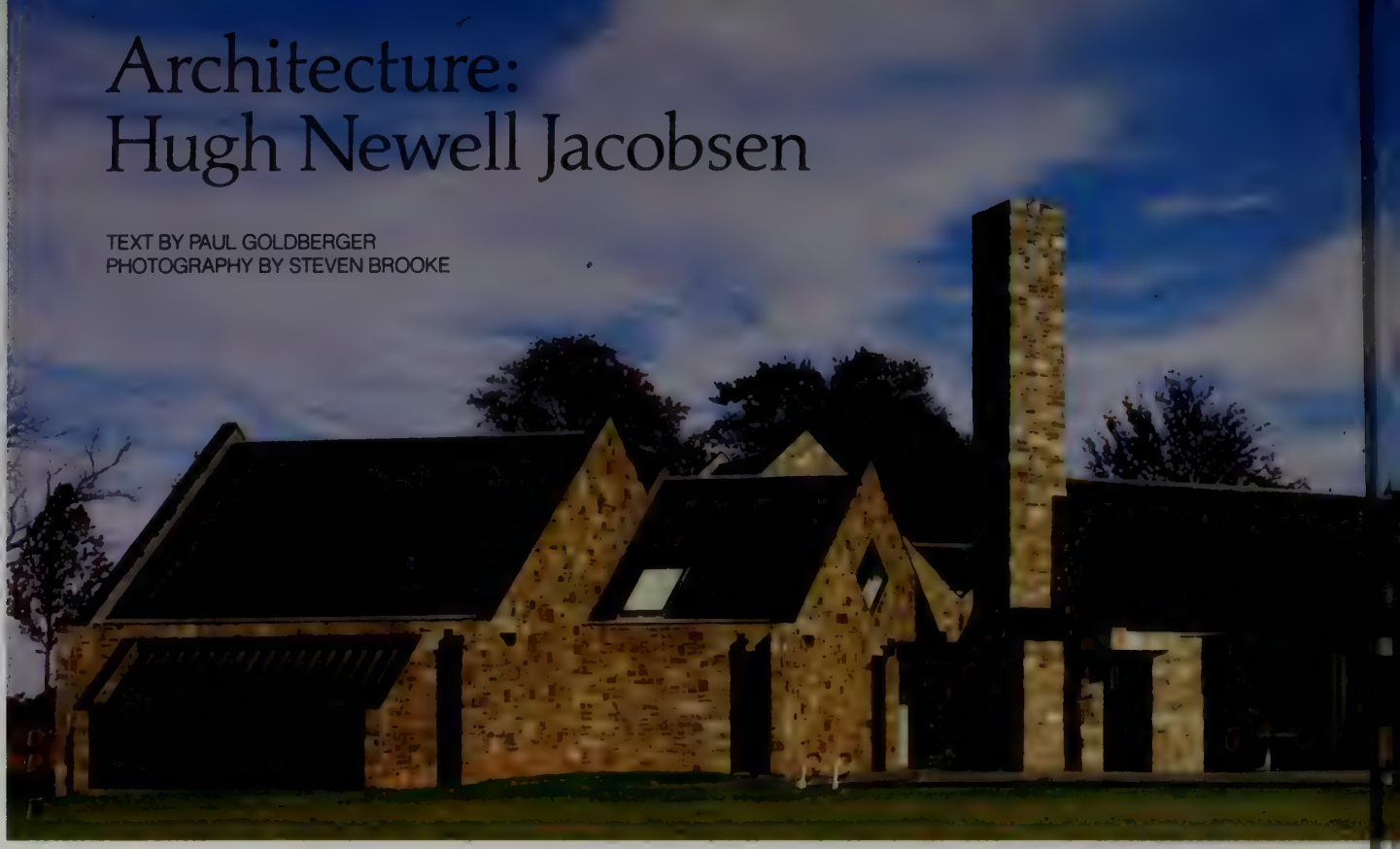
To provide continuity, de Santis carried the aqua motif over into the master bedroom. The color is softened there, however, by a liberal use of pink, which was selected to play off the one prominent artwork in the house—a Lowell Nesbitt oil called *Rose on White.*

The bedroom also contains the designer's one nod toward natural wood: a wicker chaise longue. "It's sort of whimsical," he says. In other words, like the house itself, it works in an unexpected way.□



Architecture: Hugh Newell Jacobsen

TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY STEVEN BROOKE



"The style—and material—is that of vernacular fieldstone farm buildings," says Hugh Newell Jacobsen (inset, opposite) of the Maryland residence he designed for David and Marie Bryan. "The massing was broken up into eleven unaligned pavilions, taking full advantage of the views."



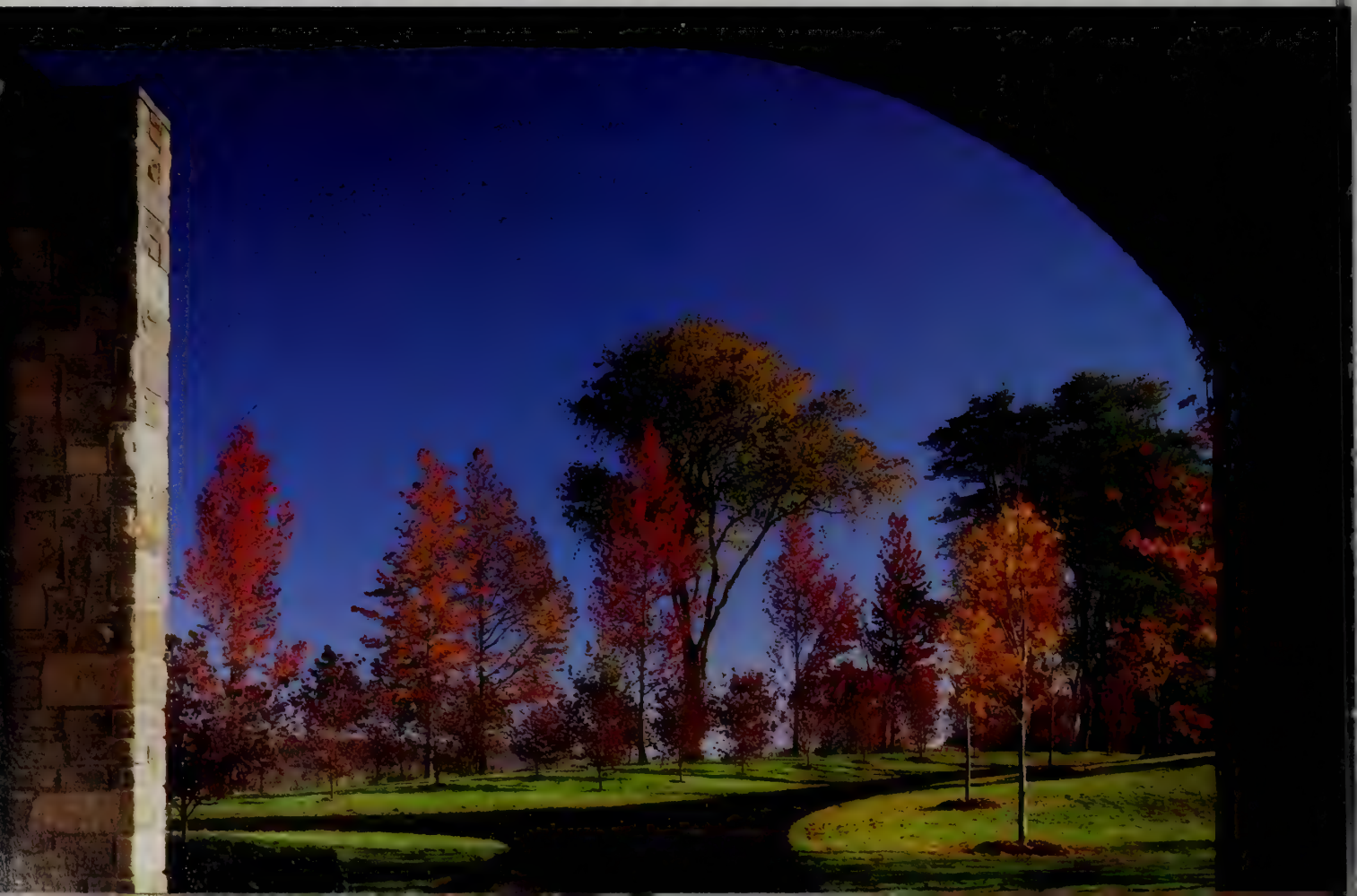
ABOVE: "This is the one façade that displays the size of the house," Jacobsen says of the sprawling west elevation. OPPOSITE BELOW: "Each pavilion has a particular function," he says. The master suite is at center. BELOW: Diamond-shaped windows at the porte cochere follow the gabled roof angles.







ABOVE: The slate-roofed pavilions surrounding the entry court, from left: garages, bedrooms, entrance and living room. Paul Roddick served as the project architect; landscaping throughout is by Daniel Urban Kiley. BELOW: The tree-lined entrance drive as seen from the porte cochere.



IF THERE IS ANY ADJECTIVE that fits the architect Hugh Newell Jacobsen's work, it is *pristine*. His houses have a quality of exactness to them—they are precise without being precious, clean without being austere. From the beginning of his career he has had two loves—the modernism of Mies van der Rohe and the primal vernacular of the American shed and farmhouse—and his best works have brought these two very different things together, resolving the contradiction that they seem to represent.

Hugh Jacobsen has continually sought to reinterpret the Miesian modernism of the 1950s and 1960s by giving it a sensuality and a respect for existing context that are more characteristic of the 1980s. His buildings "fit," unlike most Miesian buildings, but they do not fit by directly imitating what has come before. There is always a twist, a deft move that tells us Jacobsen has pirouetted across the landscape.

A large house recently completed in the Maryland hunt country north of Baltimore is Hugh Jacobsen at his most lavish. It is as good an example as there is of Jacobsen's ability to be both disciplined and sensuous; the house sprawls for 15,000 square feet and is built of lush materials and furnished to a degree of luxury befitting its ample size. Yet it is as tight as a drum, and there is no sense of excess, no sense of space there only for its own sake, or of scale blown up to impress us. Jacobsen's greatest achievement here may well be to make the vast house seem modest from afar, and only medium-sized from within—it is broken down into several pavilions, and from most angles around the house and from most rooms inside, it is possible to catch only a partial glimpse of the overall structure.

The house is Jacobsen's first house of stone, and it sits on the land with the self-assurance of the best eighteenth-century stone farmhouses. Indeed, one of the most pleasing things about this building is its relative lack of self-consciousness—most of Hugh Newell Jacobsen's work, even the best of it, has a bit of overeagerness to it; the architectural gestures, if witty, sometimes try too hard. But this house is more relaxed than most of the architect's work, and it conveys a sense of considerable serenity. Here, Hugh Jacobsen's love of precision yields calm.

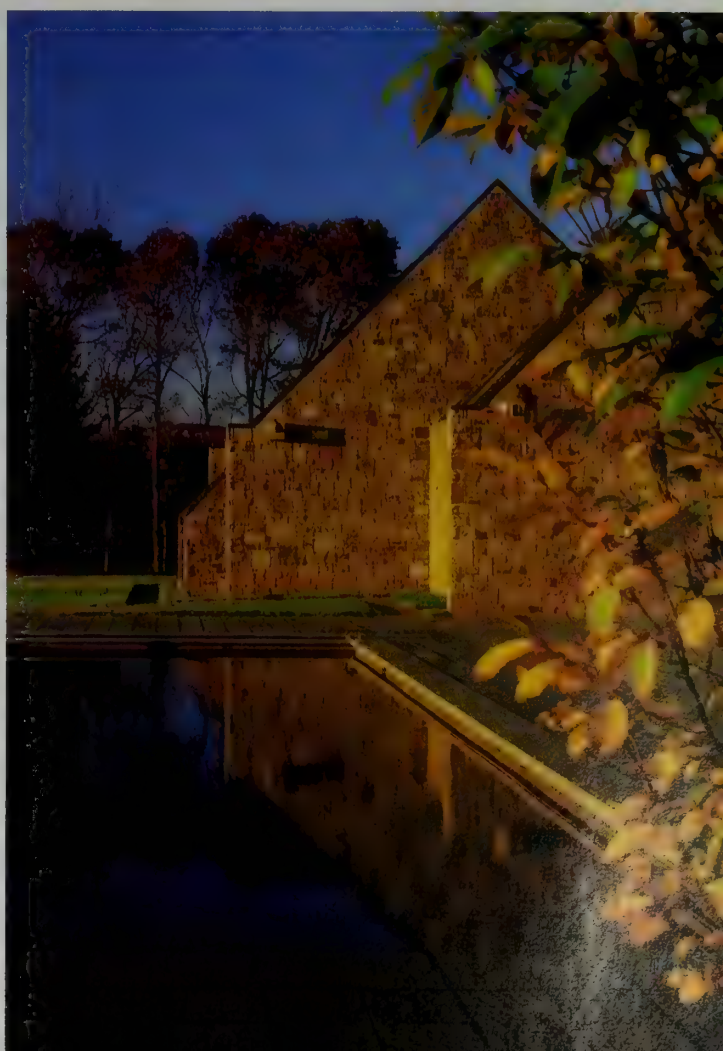
The house was designed for David and Marie Bryan, whose children are grown but occasionally visit with their own families. The Bryans, longtime residents of the Baltimore area, a few years ago acquired the eighty-acre parcel of land on which the house is set. It is a remarkable site, for it encapsulates virtually every kind of vista the countryside can offer. The house sits at the crest of a wide, rolling hill, and there are distant views of horse farms, woods, meadows, a pond and the stone steeple of a small country church. The mere presence of a stone church is itself extraordinary, more like the English countryside than anything American, and Hugh Jacobsen has taken good advantage of it—he has used the same fieldstone as that of the church for the Bryan house, and he has sited the

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COURTESY HUGH NEWELL JACOBSEN

ABOVE: The plan shows how the pavilions angle outward from the central court. BELOW: The pool terrace. "The pavilion concept was a deliberate attempt to reduce the size visually," says Hugh Jacobsen. "From the country road, only about one-third of the residence is visible."





Antiques: Bamboo Furniture

A 19th-Century Fascination with the Exotic

TEXT BY AVIS BERMAN

FELICIANO



Celebrated for centuries by Chinese poets, painters and craftsmen, bamboo by the early 19th century was imported to Europe and fashioned into furniture that was Western in style but Eastern in sensibility. OPPOSITE: *Dressing Table*, French, circa 1885. Bamboo, paper and glass; 66" x 42". Embossed paper, simulating tooled leather, decorates a European form. Newel Art Galleries, New York. LEFT: *Cabinet*, English, circa 1875. Bamboo and oak; 68½" x 35". Elements from nature, composed and rendered in a Japanese manner, demonstrate Japan's late-19th-century influence on the West. Philippe Farley, New York.

DELIBERATELY AND HAPPILY picturesque, bamboo furniture is an evocative example of the ingenuity and eclecticism that characterized nineteenth-century design. But as representative as the pieces are, they also embody something unusual. Few types of decorative object have a genesis so traceable to a single ruling idea, for bamboo is first and foremost a child of chinoiserie.

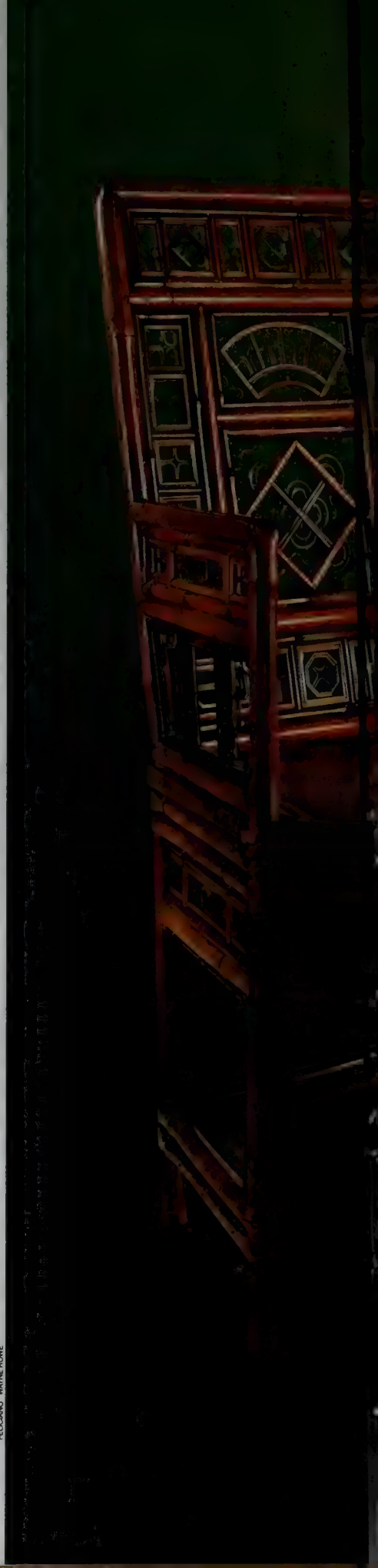
Chinoiserie is the European imitation of Chinese art. It tends to be a fanciful view of what Chinese art ought to look like. Westerners seize on Chinese motifs or materials and entwine them with the prevailing styles of their own locale or period—there are Baroque, Rococo and Arts and Crafts chinoiseries. *Kubla Khan* is a chinoiserie poem and *Turandot* is a chinoiserie opera. Such works count on the Western fascination with the mysterious East, but they would never be mistaken for anything genuinely Chinese.

Chinoiserie first proliferated in the seventeenth century, but bamboo furniture was not introduced until the mid-eighteenth century, when the Chinese craze reached its peak. Chinoiserie buildings dotted Germany, Italy and Sweden, and at Versailles, Marie Antoinette installed a Chinese merry-go-round with a central pagoda. In England, Chinese porcelains and Cantonese-style garden pavilions were all wildly popular.

Bamboo furniture was brought to the attention of the English court in 1757, when the architect William Chambers published *Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils.* The book was dedicated to Chambers's pupil, the future George III, and it carried the first illustrations of bamboo furniture to be seen in England. A few years later, Chambers designed several chinoiserie structures for George III's mother at Kew, the royal family's favorite retreat. (Some of the buildings have disappeared, but the Great Pagoda is splendidly extant.) By 1769, Claydon House in Buckinghamshire was fitted with a chinoiserie interior and bamboo furniture.

Perhaps chinoiserie and bamboo furniture would have faded quietly away in the 1790s had it not been for George IV. As crown prince, monarch and tastesetter supreme, he propelled chinoiserie to new extremes of fantasy and indulgence. (George IV was pivotal to the overall history of English architecture and decoration—chinoiserie and bamboo were merely two of his many enthusiasms.) His attachment to chinoiserie seems predestined, for the king, born in 1762, spent much of his childhood in sight of his grandmother's pagoda at Kew. Until his own Royal Pavilion at Brighton, the Great Pagoda was the most flamboyant example of chinoiserie in England.

In its first transformation, the Brighton Pavilion had Palladian overtones, but Xanadu was more to the prince's taste. Around 1801, some Chinese wallpaper he received stimulated his desire to have a full-blown chinoiserie interior in his new residence, with bamboo employed as a principal theme. A long gallery featuring cast-iron staircases painted to resemble bamboo was sprinkled with bamboo armchairs, tables and settees from China. Although imported, this was chinoiserie intended for the European market; the horseshoe backs, elaborate latticework panels and finely woven seats were similar to designs by Chambers. This furniture was augmented by beech and bamboo pieces made "in the Chinese taste" by an English firm. Thus the Chinese were adapting English de-



Armchair (right), Chinese, circa 1800. Bamboo and wood; 37½" x 21". Elaborate fretwork in the Chinese tradition enhances a six-sided, six-legged armchair made for export. Vernay & Jussel, New York. *Armchair* (far right), English, circa 1810. Bamboo and cane; 36½" x 19". William Chambers, to whom the design is attributed, brought bamboo furniture to the attention of the English with the illustrations that accompanied his book *Designs of Chinese Buildings.* Rose Tarlow–Melrose House, Los Angeles.

FELICIANO WAYNE ROWE





FELICIANO

sofas and tables for his house in Somerset. Aside from its adoption as a court style, bamboo was in vogue because it chimed so nicely with the trend toward more casual arrangements of rooms and lighter, airier pieces of furniture. In addition, the delicate lines of chinoiserie bamboo harmonized artfully with Rococo décor. Both were lively and playful.

Bamboo retained its popularity as the nineteenth century wore on. It became a favored material for bedroom furniture and was the beneficiary of a growing interest in the relative informality of rural cottages, summerhouses, verandas and conservatories. Bamboo items were easily moved from inside to outside and even looked appropriately quaint.

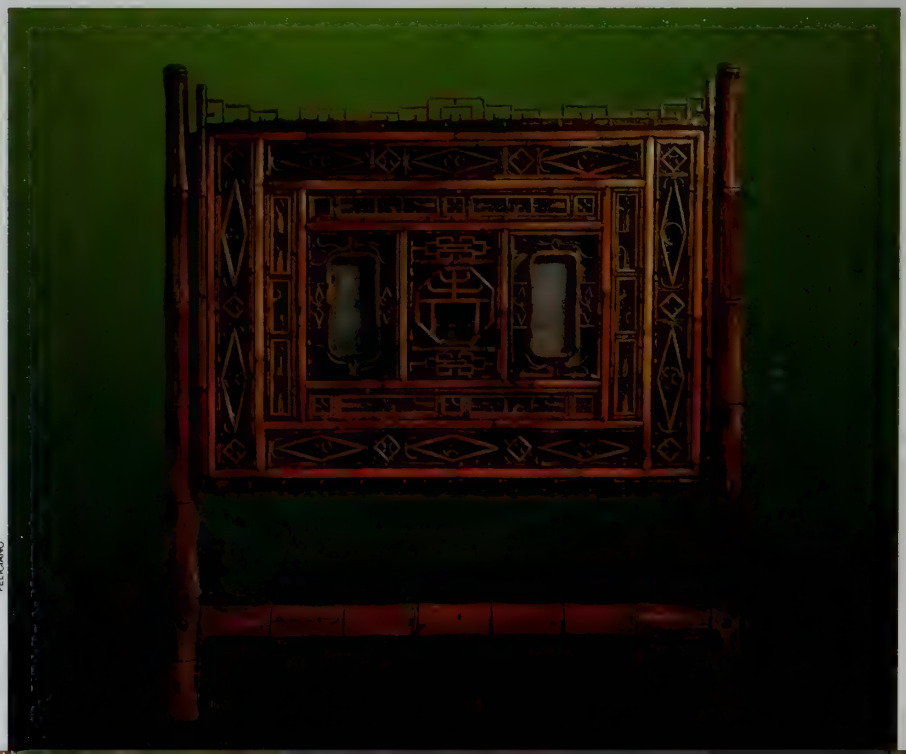
Between 1869 and 1935, over 150 bamboo-furniture manufacturers were registered in England, and the business was equally flourishing in France. Both countries sent boatloads of bamboo furniture to America and enjoyed the revival at home. As a graceful symbol of the Oriental spirit, bamboo had a continuing hold on the nineteenth-century imagination. □

LEFT: *Stand*, English, circa 1820. Bamboo, wood and ivory; 28" x 16". The newly decorated chinoiserie interiors at Brighton Pavilion popularized exotic bamboo furniture during the Regency period. Gene Tyson, New York.

RIGHT: *Headboard*, Chinese, circa 1810. Bamboo and wood; 55" x 46". "Lithe and lissome," wrote a Han Dynasty poet referring to the bamboo tree, which here is crafted into an intricate system of fretwork motifs and rectangular borders. David Allan, New York.

signs based on a limited knowledge of the Orient, and the English were copying Chinese furniture based on English designs after Chinese models!

If royalty sat on bamboo, lords and ladies would do likewise. In 1808 the landscape gardener Humphry Repton designed a rustic retreat at Woburn Abbey and furnished it with bamboo chairs. The fourth earl of Poulett, a friend of the prince, ordered over a hundred bamboo chairs,



FELICIANO



Chaise Longue, Philippines, circa 1890. Bamboo and cane; 39" x 63". Probably designed for the informal pleasures of a garden room, this chaise was imported to France by Perret & Vibert. Newel Art Galleries, New York.

As crown prince, monarch and tastesetter supreme, George IV propelled chinoiserie to new extremes of fantasy and indulgence.

In a Malibu State of Mind

Producer David Geffen's Oceanfront Beach House

TEXT BY GAEL GREENE
PHOTOGRAPHY BY MARY E. NICHOLS

NOTHING ABOUT the unadorned wall along Pacific Coast Highway hints at what lies behind. Beyond the entrance gate, a garden, with its meticulously tended ferns and impatiens, offers no clue. Even the house's white clapboard—a strain of California crossed with Cape Cod—is discreetly unprepossessing.

When you step through the door, however, the magic strikes. Light seems to melt the walls; there is nothing but a sweep of sand, sunlit ocean, the crash of surf, a faint sea smell.

That is the intention. Pale wood floors, a vast expanse of glass, inviting club chairs and sofa wrapped in yards of textured ivory wool—nothing distracts from the ocean or the owner's collection of paintings. Everything is simple and clean.

For producer and record-company owner David Geffen, the house is an island of serenity far from the jingle-jangle of the music and film worlds. He spends weekends there in winter, but when summer comes he commutes daily from the beach to his Sunset Boulevard offices.

"I come out on Friday night," says Geffen, still boyish at forty-five. "I have Mozart playing on the sound



"Most houses are done before you move in. But I knew where I wanted to sit and what I wanted to look at," says producer David Geffen of his Malibu beach house. RIGHT AND COVER: The projection room features *Blue Balls* by Sam Francis and *Portrait of an Artist (Pool with Two Figures)* by David Hockney.





system and a fire in the fireplace. There's no way you can tempt me back to the city."

When friends call asking him to lunch back in town, he invites them over instead. Weekends mean guests for lunch, dinner, screenings, neighbors in bathing suits, children and sand. That's why the floor is bare. "I want friends to feel they can walk in with wet feet," Geffen says. "A six-year-old once spilled hot fudge on the sofa—the parents were freaking out, but I was calm. 'Don't even think about it,' I said. When we ordered the fabric we ordered twice as much as we needed." That way, when disaster strikes, Geffen calls his upholsterer and in a day or so the chair is re-covered. "If you're going to worry about white furniture, you shouldn't have it."

Geffen's retreat began as a small, innocuous cottage thirteen years ago. By the time he hired designer Michael Taylor to expand his beachside vision, "I'd lived here long enough to know exactly what I wanted, which was a great advantage. Working with Michael was like shorthand. He understood exactly what I like."

Together they planned the dark sapphire pool, a stone conversation pit surrounded by glass to shelter



guests from wind-whipped sand, the guest room with an attached sauna. ("It's nice to look at the ocean while you get your little *svitz*," Geffen says.) Because formality seems foreign in this house, the dining room was extended a few feet and transformed into a study.

Geffen acquired the lot next door, and plans had been drawn up to add a projection room, when Taylor died.

"He was a wonderful, talented man with a great sense of humor. And he loved this house." Where would Geffen turn? One day while visiting friends he found himself admiring their house; he hired their designer, John Cottrell.

"Each of them had a different vision," Geffen recalls. "But then I had my own."

For Cottrell there was no problem taking over midway. "I have a strong feeling about Michael's sense of scale, his simplicity, his big furniture." He agreed that nothing should distract from the sea and the art. Everything became ivory, parchment, eggshell against rattan and bamboo.

"David is very particular, with simple, simple taste," says Cottrell. "He knows what he wants and he wants everything refined down to a pinpoint. All frivolities are eliminated. I felt the rooms were cold and wanted rugs, but he was adamant. Finally I persuaded him to let me put two in his bedroom.

"There was nothing there but the

LEFT: In the simply furnished living room are, from left, *Black Tree*, 1945, by Milton Avery and *For Bernard Jacobson*, 1979, by Howard Hodgkin—part of Geffen's extensive collection of modern and contemporary paintings. René Magritte's *Le Domaine d'Arnheim*, 1949, hangs in the stairwell at right. Ribbed upholstery fabric from Donghia. BELOW: Working with the late Michael Taylor, Geffen had the dining room enlarged and transformed into an informal study.



bed and two bamboo chairs," the designer continues. "I told him it would be wonderful to lie down on a chaise in front of the fire. Lamps, rugs, plants, that's really all I did."

The house is simple but not monastic. There is a yellow Porsche in the garage, and a buoy out in the surf is where Geffen anchors his boat. There is a Jacuzzi on the hip of the pool and another pool in David Hockney's *Portrait of an Artist*, which hangs in the projection room. There Geffen can close the draperies, dim the lights and raise a giant screen from a concealed control panel without stirring from the deep sofa.

Against sand-pale travertine there are flashes of color—the iridescent blue of the Howard Hodgkin painting over the sofa, the Milton Avery above the fireplace, a multicolored abstract by Jasper Johns over the bed.

Only a Dole pineapple box holding wood betrays the serenity. "Growing up in Brooklyn, my mother had to work," Geffen recalls, "and there was never time to keep the house well. Perhaps my home reflects that."

Often he wakes at six or six-thirty, stretching out on the bedroom chaise to read scripts with the Edward Hopper painting *Hodgkins House* overhead. His house, like Hopper's, "has a kind of Eastern air." And even though Geffen is producing a Broadway show, he doesn't go to New York as often as he used to; he says he's less interested in the nightlife and tumult. His time by the beach is precious and healing. "It's so beautiful here. This is the one place I know I would never sell."

He strolls to the edge of the deck where a recent storm has lowered the beach several feet. "It will come back," he says. "It always does."□

BELOW: A dining area off the living room affords sweeping views. "The ocean is like a mantra," Geffen says. Donghia fabric. OPPOSITE: Edward Hopper's *Hodgkins House*, 1928, hangs in a sitting area where the producer often reads scripts. "Keeping your surroundings simple frees your mind to rest and create," says interior designer John Cottrell, who took over the project.




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Geffen, who has also collected Tiffany and Gallé lamps, has been acquiring art since the early 1970s. ABOVE: A 1976 lithograph by Jasper Johns hangs in the bedroom. BELOW: Guests often gather for meals in the outdoor dining area. Umbrella by Santa Barbara Designs. Brown Jordan chairs.



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Baron Hans Heinrich Thyssen-Bornemisza
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the German Expressionists. One of his favorites is Ernst Ludwig Kirchner, whose *Runde Bucht*—recently acquired, and given pride of place in the baron's private sitting room at the villa—was reproduced for the Christmas card the baron and his beautiful Spanish wife, Tita, sent to their friends in 1987.

His newfound passion for modern art led to the acquisition of contemporary pieces now scattered throughout the villa—including a Pevsner bronze in the upstairs dining room and a Hepworth on a stair landing. At the same time, his abiding interest in paintings of the preceding century has resulted in Europe's most important collection of nineteenth-century American art, as well as an impressive selection of Impressionist masterpieces. In all, Baron Thyssen's acquisitions have more than tripled his father's collection in size. But although the administrative offices of the collection are located on the grounds of the villa, only a small part of his holdings are on view there. The gallery still houses his father's collection of old masters, and the overflow decorates the walls of the principal rooms. Special favorites, like the stunning Impressionist works, are displayed in the intimate third-floor living quarters.

A great many of the baron's paintings and sculptures are kept in packing crates in nearby Chiasso, ready to join one of the many loan exhibitions that account for the whereabouts of up to 20 percent of the collection at any given time. Part of the collection is also distributed among the baron's other residences, and he moves works from house to house and country to country at will. Picasso's 1923 *Harlequin with a Mirror*, which was previously hung in the library at Daylesford, his Gloucestershire house, is once again at Villa Favorita.

And while the collection's administrative staff is meant to keep tabs on every item, sometimes even the baron may find himself out of touch.

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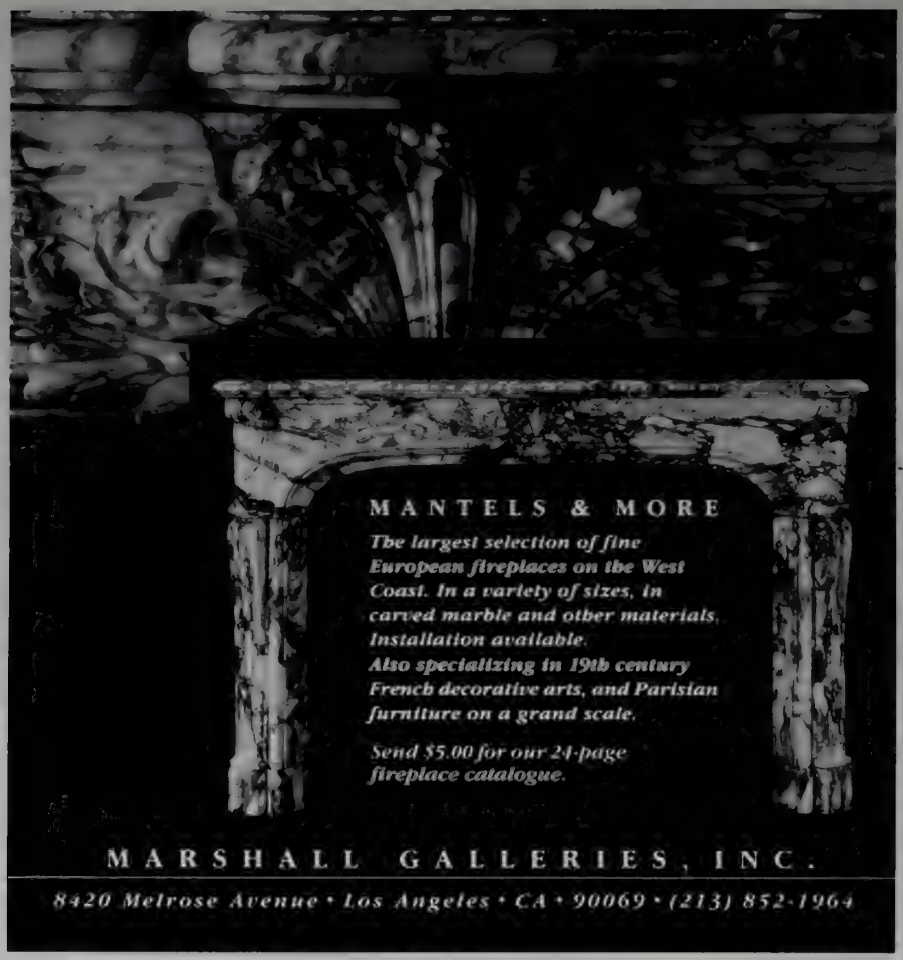
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Baron Hans Heinrich Thyssen-Bornemisza
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Sitting at the sixteenth-century French table that serves as his desk, he has had occasion to ring a secretary and inquire—in French, German, Italian or English—where, say, André Derain's view of Waterloo Bridge has gone. (Appropriately enough, it seems to be on loan in London.) The only painting with a guaranteed permanent place in the baron's study would appear to be the large oval portrait of August Thyssen, his grandfather.

His father's taste determined the decoration of the villa's principal apartments on the piano nobile, the main floor above the ground floor. It is a measure of the baron's filial piety—as well as a tribute to his legendary determination as a collector—that he has spent so much of the forty years since his father's death trying to reassemble possessions that were distributed among other heirs in the family. Throughout the main rooms, but particularly in the so-called English Room, objects illustrating the gold and silver work of sixteenth-century Augsburg and seventeenth-century Nuremberg or eighteenth-century London are placed alongside treasures from the Fabergé workshops. Some of the pieces were loaned to the Hermitage in 1986.

The baron clearly delights in the complications that his life, his work and his collection create.

The administrative staff at the villa has compiled a card file of furniture and objets d'art that so far includes more than thirty-five hundred entries. The villa's Gothic Room is hung with tapestries against medieval linenfold paneling, while the vaulted Renaissance Room contains

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Forget the outlay, look at the inlay.



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Baron Hans Heinrich Thyssen-Bornemisza
continued from page 172

one of the rare sixteenth-century silk kilim carpets from the "Polish" group—works also visible in the Munich Residenzmuseum.

The large French Room, lit by four fine crystal chandeliers, is a splendidly formal setting for Louis XV chairs and an important Louis XIV chest of drawers decorated with the rich veneers characteristic of André-Charles Boulle; masterpieces by Boucher and Watteau ornament the elaborately carved boiserie. The narrow and rather dark dining room is made even more somber by a heavy oak refectory table and a set of tall leather-covered chairs branded on their backs with the inventory mark of Augustus the Strong, one of eighteenth-century Europe's greatest patrons and connoisseurs. However, the room is lightened by two enormous Canaletto views of Venice.

In the company of two Toulouse-Lautrec portraits, a large Bonnard of Misia Godebska (later Misia Sert), painted in 1908, dominates one wall of the sunny English Room. This sitting room is full of delightful objects: five small Guardi caprices on amber easels, sundry sixteenth-century gold beakers with repoussé reliefs that represent the months of the year, ornate ceremonial goblets and engraved presentation pieces. Two corner cabinets contain rare rock-crystal table ornaments and exquisite baroque-pearl jewelry from sixteenth-century Italy. But the room has hardly anything English at all.

"I don't really know why it's called the English Room, unless the paneling was made from an English model," says the baron. "The wood was taken from an immense tree on the property that was struck by lightning." There seems to be some such anecdote behind every treasure in this fabulous lakeside villa. It is a fairy-tale castle presided over by a genial spirit, full of marvels sufficient to stimulate and satisfy even the most blasé or sated, and to give pause and refreshment to the most hurried and harassed. □

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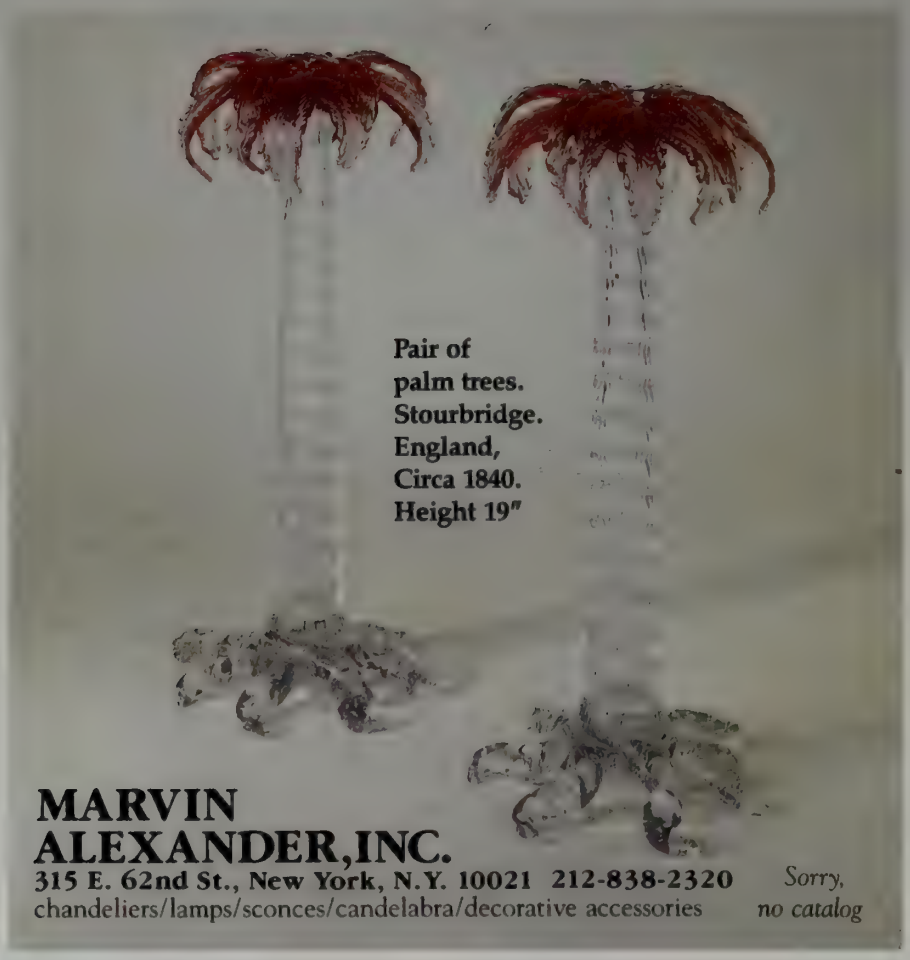
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Names of the Rose
continued from page 112

superintendent of the gardens, told us that we were the first Americans in memory to visit the rosarium," Dawn recalls with pride.

Clearly what most appeals to the Dawns and countless other rosarians is the constant sense of discovery and wonder the flowers evoke. "I have visited gardens all over the world and have acquired an extensive rose library," Dawn says, "but I can still come across a rose—as I did at Sangerhausen—that I've never seen or even knew existed. The varieties are always increasing."

Although the Sangerhausen Rosarium has over six thousand varieties of roses, what particularly interested David Dawn was the collection of old roses. "I am in awe of what has been achieved with hybrids," he explains, "but I have always had a particular affection for the old-fashioned roses." Responsible for a large measure of that admiration is the collection of old roses at Malmaison, Empress Josephine's château outside Paris. "I am trying to collect as many of the old roses as the empress did," he says. "She accumulated some two hundred and fifty varieties. We have around a hundred and twenty-five, but we're still going strong."

While the overall size of the Dawn garden is limited, the impression is one of considerable dimensions. The roses are largely cultivated around the periphery of the garden, at the base of hedges, leaving a great proportion of the interior to open, unencumbered lawn. This planting arrangement means that the flowers are usually viewed from afar. "Roses look much better from a distance than up close," landscape architect James Huntley contends. "The colors of the flowers are more effective if you don't have to look at the rather coarse texture of the plants."

Of course, others—among them David Dawn—may dispute that claim. Thus there are enough roses planted around the residence, at the entrance and spilling onto the brick terrace, to

continued on page 178



Claude Monet, *Dans la Prairie,* signed and dated '76, oil on canvas, 60 by 82 cm (23⅝ by 32⅛ in). To be sold in London on Tuesday, June 28 at 7 pm.

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Names of the Rose
continued from page 176

make it possible to study every detail at close range. Colors are skillfully grouped to harmonize and yet create a cluster effect. In this way, the radiant yellow of the Sunsprite floribunda is distinct from the deep crimson of the Europeana or the white of the Saratoga.

To produce a sense of vertical space in so flat a landscape as that of eastern Long Island, hardy climbing roses, such as those of the recently developed Kordesii variety, are trained on large trellises, creating great cascades of color that front the hedges and spill down from as high as ten feet. An enormous pergola fifty feet long and ten feet high was modeled after one in the gardens of Mainau Castle, Count Lennart Bernadotte's residence on Lake Constance. (See *Architectural Digest*, December 1987.) The climbers have thrived on the structure to such an extent that the wooden beams are hardly visible, giving the effect of a lush, freestanding arcade.

"I'm drawn not only to the beauty and the form of roses but to their history and mythology as well," David Dawn observes. Certainly no other

"I'm drawn not only to the beauty of roses but to their history and mythology as well."

flower is so rich in meaning and symbolism. Its likeness is memorialized in the luminous rose windows of cathedrals from Reims to Orvieto. It graced the banners of the houses of York and Lancaster in the Wars of the Roses. And from the pages of the Old Testament to those of Umberto Eco, the flower occupies a distinctive place in literature.

But the rose of the poet and the rose of the gardener are basically one and the same. Those who cultivate the rose are not connoisseurs merely of a flower but of history, art, poetry and, in a very real sense, life itself.□


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Charles Ryskamp
continued from page 131

apologetically, "We have to rope off the rugs," pointing out a superb Isfahan in one of the galleries.

Of course, the air of casual hominess is somewhat deceptive. The guards who stand discreetly in the corners of the rooms are Argus-eyed; while they gently reply to a tourist's question, they are scanning the room—watchful keepers of their trust. Many of them have served the Frick for years, and their pride in it contributes to the family feeling of the museum. In fact, looking at the big silver bowl of lilies and lilacs on the dining room table, one could imagine one is not in a museum at all—it looks just as if the Frick family is expected to dine there after the visitors have gone.

Although Charles Ryskamp only assumed his present position in June 1987, by October he was able to display some fine new acquisitions, and the public response to the changes has been a warm one. Among the Frick's new treasures are a great Piero della Francesca and two lovely marble busts by Andrea del Verrocchio and Francesco da Laurana, all bequests from John D. Rockefeller, Jr. Dr. Henry Clay Frick II, grandson of the founder, has loaned a superb Murillo self-portrait and two important eighteenth-century English portraits by Francis Cotes.

Ryskamp's office is reached by passing through a small entrance vestibule off Seventieth Street and climbing a very grand flight of stairs. It is a big, peaceful room overlooking Central Park. There are two romantic Corot landscapes on the walls, and a Whistler hangs above the desk. There is a fireplace, a group of comfortable upholstered chairs and a table or two.

Although today he carries heavy responsibilities, this is still the young man who blew his allowance on two etchings and landed in New York with a dime in his pocket. His enthusiasm for beauty is as great as it was in his boyhood days in Grand Rapids, when he could not resist sending off to Parke Bernet. □







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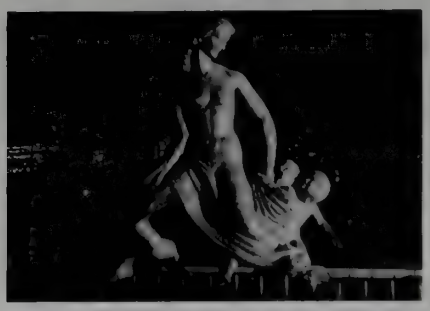
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Bloomsbury Painters
continued from page 137

fore the First World War, and on the art of Duncan Grant. "That Duncan Grant's pictures are the best work that the English school has produced since the death of Constable is the opinion of many good judges," Mortimer wrote. Those judges were Bloomsbury spokesmen, powerful champions and promoters of what they considered the fruits of civilization's English outpost. Sussex was as close to France as one could get without breaking into French, and the style evolved at Charleston—Omega Plus—was a kind of protective covering.

Every available surface spawned flower motifs and caryatids. Good Georgian and Victorian furniture was painted over; fish swam across mantelpieces; doors were decorated to look like Mediterranean vistas. Fabrics, printed with leaves and petals and jazzy geometrics, were hung or were flung over chairs. Charleston, like every other Bloomsbury abode, was primarily a place for living to the fullest: painting, writing, reading, talking, all overlapping.

In art as in life, there was a pronounced eclecticism. The Omega Workshops, purveying advanced furniture, ceramics and textiles to the open-minded in the wake of the Post-impressionist exhibition, developed an uninhibited jocundity that owed more to the Ballets Russes than to Cubism, though there was a habit of taking whatever was the latest in French taste and running it through the Bloomsbury digestive system.

Clive Bell preached what he called "significant form," meaning abstract or intrinsic values as distinct from symbolic or referential ones. Thus it didn't matter what the function, what the motif; always, everywhere, the Bloomsbury rules applied. Fill the palette, charge the brush and away we go, covering tables, pots, draperies, bedsteads with cultivated informality. They all assumed roles. While Lytton Strachey became the Voltaire of the set, his *Eminent Victorians* lancing the hypocrisies, as he saw them, of a past generation of grown-ups, Virginia Woolf became the Proust or dilute James Joyce. Duncan Grant and Vanessa Bell took on Matisse, emulating his joie de vivre.

It was a complete package. Bloomsbury, for a while, dominated the British idea of the smart and clever. Then, after most of the members had died, the Bloomsbury intrigues were aired in public for the first time. Michael Holroyd's biography of Lytton Strachey and Quentin Bell's biography of his aunt Virginia laid down the interrelationships, the agonies and intrigues, the constant reminders of wider and better art beyond the Sussex coast. Bloomsbury was, ultimately, a prolonged disappointment, but it did embrace a great tract of British attitudes. There was the organizing energy of Roger Fry, who wanted to convert a stodgy, puffed-up nation into a visually enlightened one. And then there was the sheer output.

It didn't matter what the function, what the motif; always, the Bloomsbury rules applied. Fill the palette, charge the brush and away we go.

"All the sea in one shell," Virginia Woolf once said of a painting by Duncan Grant. In her novels words are spun thin, riding airily, setting up waves of nuance and responsive hum. Bloomsbury paintings and decorations were more robust, often gimcrack and inappropriate but always effective disguises. When Virginia Stephen climbed aboard the *Dreadnought* in 1910, she wasn't to know that in a few years Omega-style decoration was to go to war as dazzle camouflage. Bloomsbury had military applications after all.□



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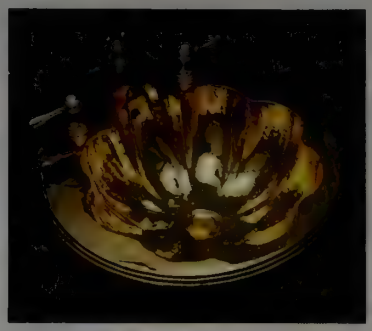
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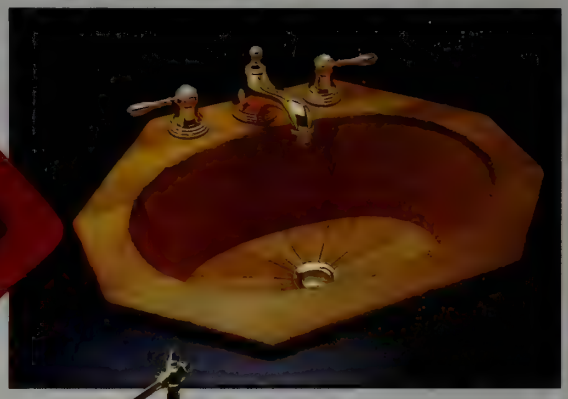
KNIGHTSBRIDGE. *Widespread lavatory faucet. Cross arm handles with pop-up drain.*





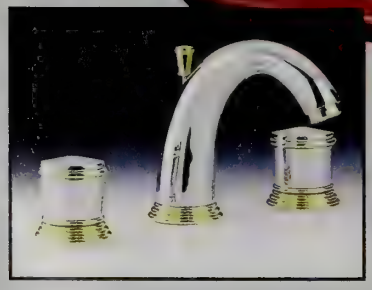
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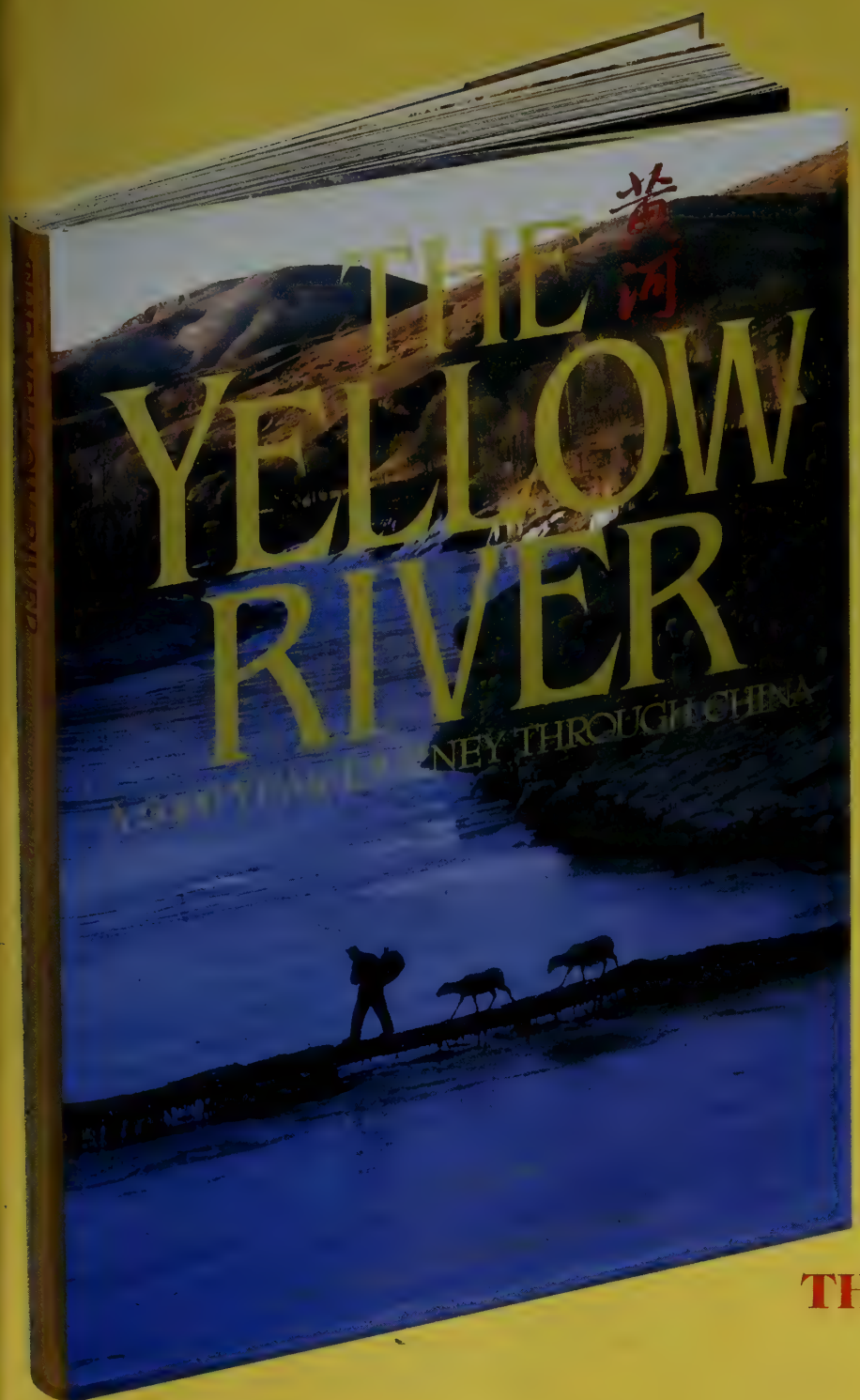
PARISIENNE. *Corner double bowl kitchen sink, 46" x 34½". Featured in Black. Shown with Primrose kitchen faucet in polished brass.*

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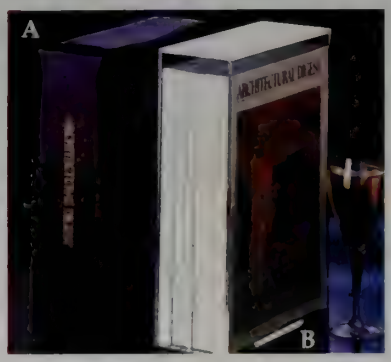
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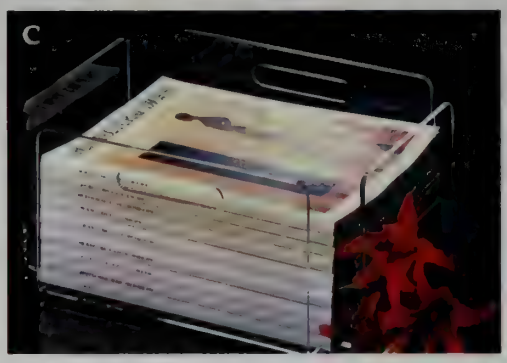
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Hugh Newell Jacobsen
continued from page 153

house so that the church steeple is visible way off in the distance, directly on axis with the living room.

To place a large house on the top of a great hill can be an act of arrogance, but here it is more an act of understatement. The long approach, which Hugh Jacobsen designed in consultation with Daniel Urban Kiley, who landscaped the property, leaves the great rolling hill in front of the house open, and brings visitors onto the site via a narrow driveway at the very far edge of the property. The house, visible from the road at the bottom of the hill, disappears partway up the drive so that visitors see only land. It then gradually reappears, but it never shows a major façade to the driveway at all.

The mass of the house is such that there really is no single major façade. The building is broken up into eleven pavilions sheathed in fieldstone that has been set with utter precision. In shape the pavilions resemble the simplest, most basic pitched-roof houses, although their four tall chimneys give them a hint of monumentality while alluding to the steeple of the church at the bottom of the hill. The slate-roofed pavilions are clustered together around a central courtyard, almost like covered wagons drawn into a circle, although perhaps a better metaphor might be a little village or hill town, for that is what the house's various units in effect become.

One wing of the house bridges over the driveway to form a gateway into the courtyard, which serves as the formal entrance to the house; over the gateway is a diamond-shaped window, a motif Jacobsen uses throughout the house and one of the few details here that comes off as arbitrary and less than convincing. The surface of the courtyard is covered in gravel, as if to make it feel all that much more like a village square, with a single beech tree in its center as the only significant landscaping. An entry pavilion mediates between the courtyard and the rest of the house; it has five large ficus trees set directly into the slate floor, and in the summer its windows can be replaced by screens.

The space feels as if the house itself had exploded out from the controlled center of its entry court to the broad hillside.

From the entry pavilion, which like most of the major spaces is painted in stark white and has a sharply sloping shed roof, the plan moves in two directions—toward a guest wing on one side and toward the public rooms and the owners' wing on the other. The plan relies heavily on diagonals, but these are not the insistent and arbitrary di-

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Hugh Newell Jacobsen
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agonals of many modern houses of the 1970s—they seem to arise from the sense of this house as a cluster of smaller structures, and the space flows easily.

The diagonals yield one of the house's greatest architectural pleasures, in fact, since the various pavilions often come together at odd angles, and Jacobsen has designed them so that they do not quite touch. A small interstitial space of glass allows the stone houses to float just a matter of inches apart, the stone walls almost but not quite slicing into each other—an effect that is both subtle and powerful.

The rooms themselves are more characteristic of the rest of Hugh Jacobsen's work than of the exterior of the Bryan house. The carpets are almost all white, and so is much of the furniture, which tends to be classically modern and arranged symmetrically in the major rooms. Yet there is a quality of comfort, even lushness, to these spaces; this is modernism with a soft edge. The rooms are all arranged to exploit the spectacular views in every direction—every room looks outward, and in most cases the rooms literally open out to the land.

A small interstitial space of glass allows the stone houses to float just inches apart.

But all of the space in the house feels as if it stretches away, as if the house itself had exploded out from the controlled center of its entry court to the broad hillside. So it is—at least by day, when the rooms are filled with light. At night, however, the process reverses itself, and the house turns inward, back to its courtyard, back to its center and to its hearths, back to the sense of village that is at this building's heart. ☐

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A 200-Year Anniversary in Yorkshire

By Elizabeth Lambert

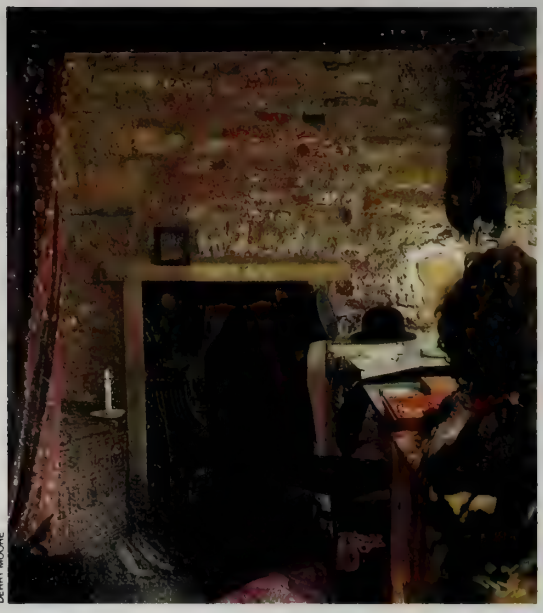
"IT'S LIKE PERFORMING inside a violin," said Dame Sybil Thorndike. "The theater is a jewel." She was at the Georgian Theatre Royal, Richmond, in Yorkshire and was quite literally treading the same boards as many great actors of the past, adjusting to this tiny eighteenth-century theater where a whisper can be heard in the back row and the slightest nuance is enough.

This is the oldest surviving professional theater in the world. There are older theaters at Vicenza (1584–85), Parma (1618) and Drottningholm (1766), but those were built for the pleasure of aristocrats and scholars rather than the requirements of actors. There are a few theaters in England built earlier, but these were so altered in later years that they give few clues to their Georgian beginnings. This is the sole survivor and offers a charming glimpse into the craft of early theater.

It was built in 1788, the year it became legal to open a theater without a warrant from the king. Little playhouses sprang up around the provinces, forming circuits for companies of players who would stay in one town for a season—usually lasting about two months—and then move on to the next.



DERRY MOORE



DERRY MOORE

Built in 1788, the Georgian Theatre Royal, Richmond, in Yorkshire, is the world's oldest working theater with its original proscenium still intact. ABOVE: The Richmond Amateur Dramatic Society rehearses a scene from *The Taming of the Shrew.*

LEFT: Costumes and props clutter a tiny below-stage dressing room, which was the literal home of the players who traveled the theater circuit of 18th-century England. The fireplace was the sole heat source and cooking facility.

One Samuel Butler, actor-manager of such a company, convinced the notables of the picturesque market town of Richmond in the Yorkshire dales to give him a lease on the site for a theater that he would build entirely at his own expense and risk.

Butler erected a small building whose interior is just twenty-four feet wide. The space is about equally divided between audience and actors, and the stage fitted with everything

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continued from page 190

needed for the theater of its day. The wings are narrow, and stage effects had to come from above or below, so there are three trapdoors—one rectangular for the *Hamlet* grave scene and two square ones for devils rising and the like. On each side and at the front of the proscenium are "Juliet boxes" for balcony scenes, each with a door below.

"Footlights" were candles standing in a metal trough of water, raised and lowered with a windup mechanism beneath the stage. Canvas panels painted to resemble elegant swags of fabric hung behind the boxes to improve acoustics.

Samuel Butler also looked after the creature comforts of a potentially noisy audience. Doors to the boxes each had a porthole, possibly used to pass wine and food to the occupants during the long performances. Butler installed a "kicking board" in the gallery so the rabble could create a rumpus—as he knew they would—without battering his new paneling, and he gave it all glitter with large chandeliers that could be raised into holes in the ceiling when the performance began.

He finished the building in only four months, and it was later described as "a neat house, well fitted up, and the scenery and other ornaments very appropriate." Business was booming, audiences were enthusiastic, and soon Butler had a circuit of six theaters across Yorkshire.

It was not an easy life. The actors traveled with props and costumes on a four- or five-day journey along rough roads. They even brought their own beds, since the dozen or so people in the company would stay in the two dressing rooms under the stage, each only about ten by fifteen feet.

It must have been cramped but surprisingly amicable, for performers even fell in love and married. Perhaps the real reason for peace in the dressing rooms was Butler's firm policy that all should receive the same salary of fifteen shillings a week. As a contemporary put it, "No matter what talent an actor possessed, he must fall into the ranks like a common soldier, and be content with the common lot."

Samuel Butler's discipline was strict, his standards high. The company had an exaggerated theatrical technique, even hammed things up a bit, but that was the expected style. A critic of the day wrote: "The whole company, with a few exceptions, is equal, if not superior, to most in the country, and reflects credit on the liberality of the manager."

That liberality and kindness extended even to the youngest of the company, in one instance the seven-



DERRY MOORE

ABOVE RIGHT: On her visit in 1969, the Queen Mother occupied the "Shakespere" box at a special performance of Sir William Wycherley's play *The Country Wife*.

RIGHT: Painted panels simulate draperies in the boxes, including the one decorated with Richmond's coat of arms—the mayor's seat at performances. The proscenium door leads offstage.

teen-year-old Edmund Kean, who "did the walking gentleman, harlequin, and comic singing." He must have done it well, for a talent scout told him to come to London immediately and there would be a part for him. Such a loss could hardly have been convenient for Butler, but he not only wished the lad well, he gave him the money for the journey.

Butler was generous and he was also renowned for paying salaries promptly. No wonder he was much loved. Indeed, years later it is said that Edmund Kean returned as a star to perform with his old friends and refused to accept a fee.

The nucleus of the company was Butler's own family. Everyone had a



PETER DEARDON

chance, often playing more than one part or filling in as singers and musicians. The repertoire was large, a hundred plays at a time, as they needed to attract the same audience with different plays every night for a two-month season. Playbills refer to elaborate stage effects—"The Sea! The Sea!! The Open Sea!!!" or "a House Hurled into Burning Ruins"—though it is difficult to imagine how they did all that with candlelight and three trapdoors.

Occasionally "stars" from London—such as Sarah Siddons—would join the company, and then prices were increased a shilling each from the usual one shilling for the gallery, two for the pit, three for the boxes. Any seats not sold could be taken halfway through for half price. The crowd got their money's worth

continued on page 196



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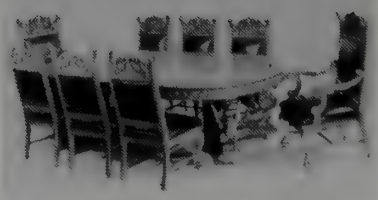
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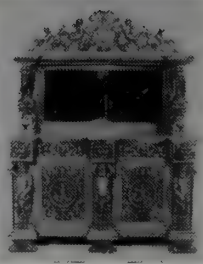
DISCOVER THE SOURCE . . .
A RARE OPPORTUNITY TO SHOP WHERE MUSEUMS AND DISCERNING COLLECTORS ARE BUYING



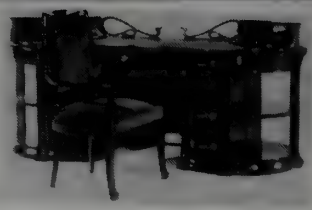
Figural Carved China Cabinet, en suite



12 Pc. Ornate Oak Dining Suite



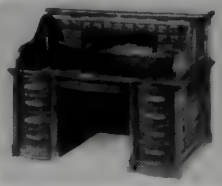
Figural Carved Sideboard, en suite



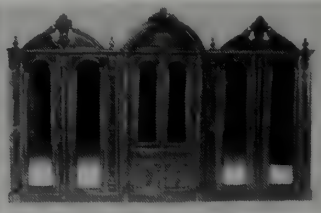
Large Kidney Shaped Incredible Bronze Mounted Art Nouveau Desk and Chair



Wooton Patent Secretary Desk, Standard Grade and Leather Victorian Swivel Chair



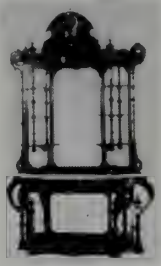
Unusual Mahogany 66" Derby Rolltop with Serpentine Tops



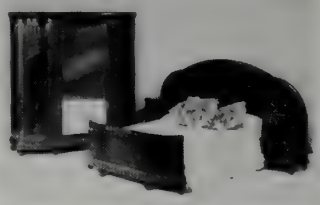
Walnut Victorian Wall Unit
(Great for Entertainment Center)



Wooton Patent Rotary Cylinder Desk, Extra Grade



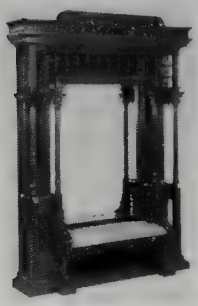
Beautiful Rosewood Victorian Marble Top Etagere



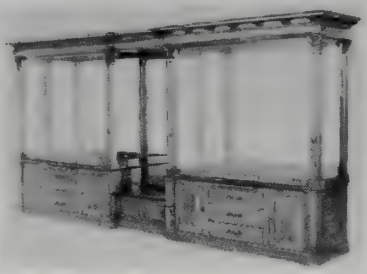
Walnut & Burl Art Deco 2 pc. Bed Set



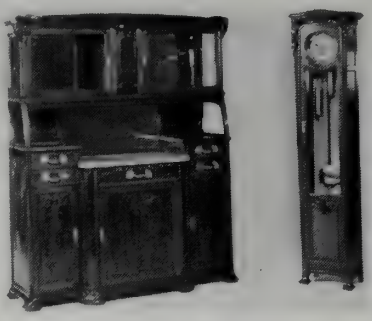
3 Pc. Jelliff Parlour Set and Inlaid Coffee Table



Great Mahogany Victorian Hall Bench with Carved Pelicans



15 Ft. Oak Display Cases



Art Nouveau Buffet and Rare Grandfather Clock



Beautiful Matched 10 pc. Art Nouveau Dining Set (2 Chairs not shown)

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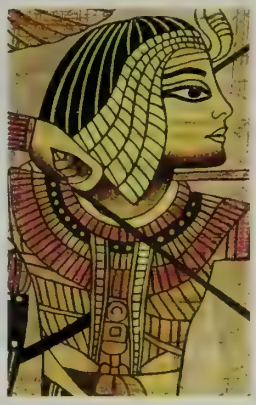
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The Tutankhamun Papyrus from The Franklin Mint

A 200-Year Anniversary in Yorkshire
continued from page 192

with performances that generally lasted four hours each and included a serious play, some songs and ditties, and finally a comedy.

There were no aisles in the pit, and getting to the correct seat meant climbing over rows of benches, so mostly men sat there. There was no heating, but with all those lighted candles and with all those bodies crowded together it was warm enough.

And so the show went on and on. Samuel Butler died, his son took over as manager, but interest was waning and in 1848 the theater closed. A new floor was put over the pit at stage level to create one large room, variously used as auction rooms, a billiard saloon, corn storage and a salvage depot. The space below was rented out as wine cellars. Nothing dignified, but throughout the years the building was always used and therefore the roof was kept mended. Nobody ever bothered to take anything out or even to install electric lighting. Like Sleeping Beauty the little theater slumbered, waiting to be discovered.

That happened in 1943 when Dr. Richard Southern, an expert on theater architecture, had two weeks' sick leave from the army and spent it there, crawling on his belly in the eighteen inches between the original stage floor and the wine vaults below. When he found a trapdoor he surmised that the wine vaults were later additions, since there must have been space below for the door's mechanics. Once those cellars were cleared, it was apparent where the original dressing rooms and pit had been. More clearing and he could see that the original theater was still there, nearly intact.

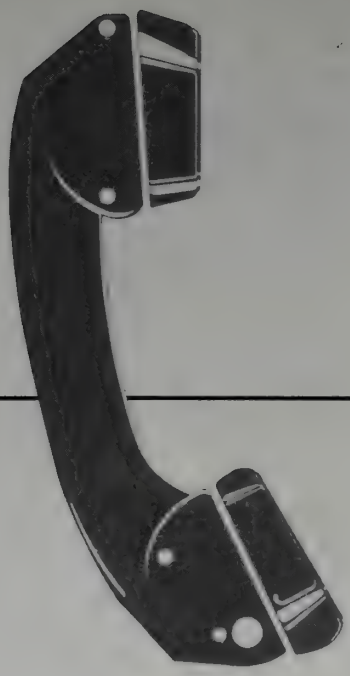
It was 1960 before restoration could begin. Lady Crathorne rallied enthusiasm and money, rightly insisting that there should be no modern shortcuts, only the eighteenth-century construction techniques. She found a sketch for the interior of the Theatre Royal, Drury Lane, in London, which gave clues for details like candle brackets and the swags of fabric behind the boxes. (In London they would have been real cloth.) She tracked down light bulbs of one candlepower and achieved a replica of the original green baize curtain by dyeing wool used for the tunics of Buckingham Palace guardsmen.

In 1963 all was ready, and on a gala night in May, Dame Edith Evans and Dame Sybil Thorndike once again made the little stage come alive with the magic of the theater.

Since then performances have continued unabated. High drama, low farce, concerts, poetry readings—everything except grand opera or ballet is possible.

There are guided tours of the theater and its adjoining museum in the afternoons, as well as performances throughout the year. This year another gala performance is set for September to celebrate the Georgian Theatre Royal's two-hundredth birthday.

A little bit of comfort has been added—some heat, light, cushions and backrests—but the atmosphere is completely original. Some fine voices seem to echo there still.□



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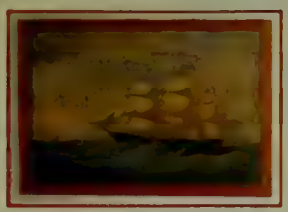


French Bistro Doors. Carved wood, bronze bas-relief panels. 8′4″ H x 6′ W.



▲ From a hotel lobby in Paris, a walnut, Turn-of-the-Century room with two entries and fireplace. 11′ H x 28′ L x 17′ W.

NEWSWEEK called him "P.T. Barnum's Kid Brother." FORTUNE said, "no purveyor of antiques has ever put on a sale like Wilson's." And TIME enthused, "It was part circus, part revival meeting, part convention!"
That was eight years ago, and now John P. Wilson's about to do it again!



"The Valdivia" by Samuel Walters, 1850. 22″ x 44″. 1 of 17 clipper ship oils to be auctioned.





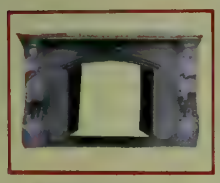
Art Nouveau Room Attr. to Louis Majorelle: 7′6″ H x 8′8″ W x 18′8″ L.



▲ Superb 19th Cent. stained, beveled & jeweled window. 9′2″ H x 3′9″ W.



▲ Gates to Avignon Market. 200 year old stone entryway from historic French city. Over 50 ft. high.



▲ Signed marble mantle from Loch Lomond.





▲ Pr. Turn-of-Century Cast Iron Exhibition Urns with animal bas-reliefs: 6′2″ H x 3′ W.

J.P. Morgan's RR Car, "Erie 400". Cross Country City Tour to the auction block, starts NYC 6/88!





▲ Stained & painted 1800's lady, window. Could be La Farge. 7′4″ H x 5′ W. Over 500 windows, doors in auction.





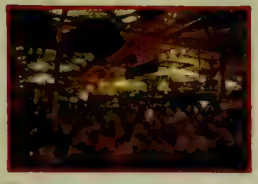
▲ French Cast Iron Merman & Mermaid fountain figures with spouting Dolphins, circa 1880: 6′10″ x 3′10″.



▲ French Ceramic Art Nouveau Fireplace Signed: E. Muller. 4′3″ H x 5′2″ W.



▲ Bronze nymph in bas-relief, Signed: "Epoch 1900". 4′1″ H x 2′7″ W.



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A listing of the designers, architects and galleries featured in this issue.

Pages 74–83:
Sally Sirkin Interior Design
8727 Melrose Avenue, Los Angeles
California 90069, *213/659-4910*
Fred M. Briggs Architect, Inc.
34179 Golden Lantern, Suite 302
Dana Point, California 92629
714/248-1055

Pages 84–89:
Bruce Gregga
1203 North State Parkway, Chicago
Illinois 60610, *312/787-0017*

Pages 98–103:
Anthony P. Browne, Inc.
2903 M Street, N.W., Washington, D.C.
20007, *202/333-1903*

Pages 104–109:
Piero Pinto
Via P. Mascagni 22, Milan
20122 Italy, *39-2-792-566*

Pages 110–115:
James M. Huntley, Sr., RLA
375 Hill Street, Southampton
New York 11968, *516/283-1666*

Pages 116–125:
Loyd-Paxton Inc.
3636 Maple Avenue, Dallas
Texas 75219, *214/521-1521*

Pages 132-137:
The Belgrave Gallery
22 Mason's Yard, Duke Street
London SW1, England
44-1-930-0294
Hirschl & Adler Gallery
21 East Seventieth Street, New York
New York 10021, *212/535-8810*
Sandra Lummis Fine Art
17 Haslemere Road, Flat 7
London N8, England
44-1-340-2293

Pages 138–143:
Sherry Geyelin Interiors
1800 Kalorama Square, Washington, D.C.
20008, *202/387-2260*

Pages 144–147:
Michael de Santis, Inc.
1110 Second Avenue, New York
New York 10022, *212/753-8871*

Pages 148–153:
Hugh Newell Jacobsen
2529 P Street, N.W., Washington, D.C.
20007, *202/337-5200*
Office of Dan Kiley
East Farm, Charlotte
Vermont 05445, *802/425-2141*

Pages 154–159:
David Allan
812 Broadway, New York
New York 10003, *212/598-9030*
Philippe Farley
157 East Sixty-fourth Street, New York
New York 10021, *212/472-1622*
Newel Art Galleries
425 East Fifty-third Street, New York
New York 10022, *212/758-1970*
Rose Tarlow-Melrose House
8454 Melrose Place, Los Angeles
California 90069, *213/651-2202*
Gene Tyson
19 East Sixty-ninth Street, New York
New York 10021, *212/744-5785*
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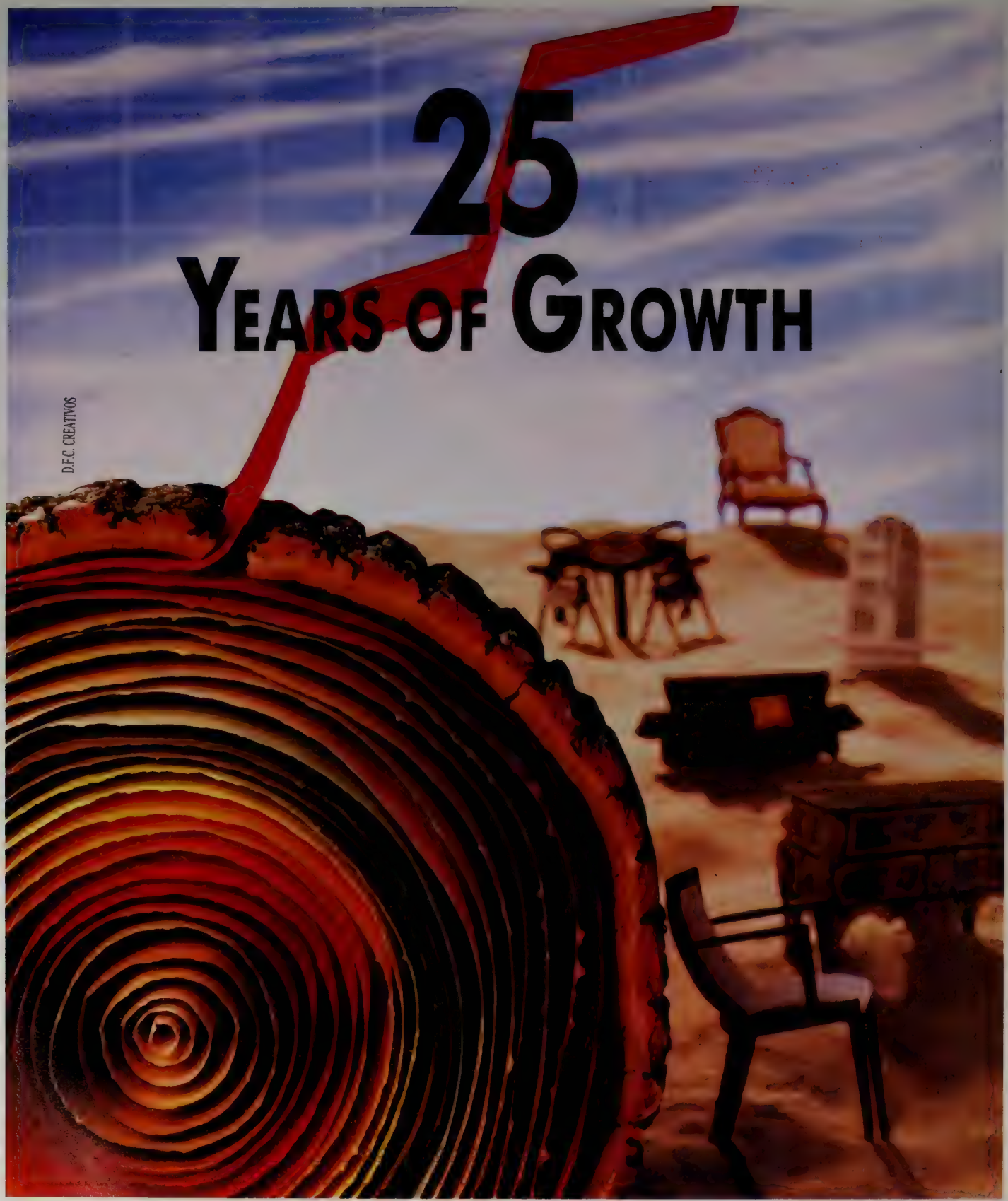
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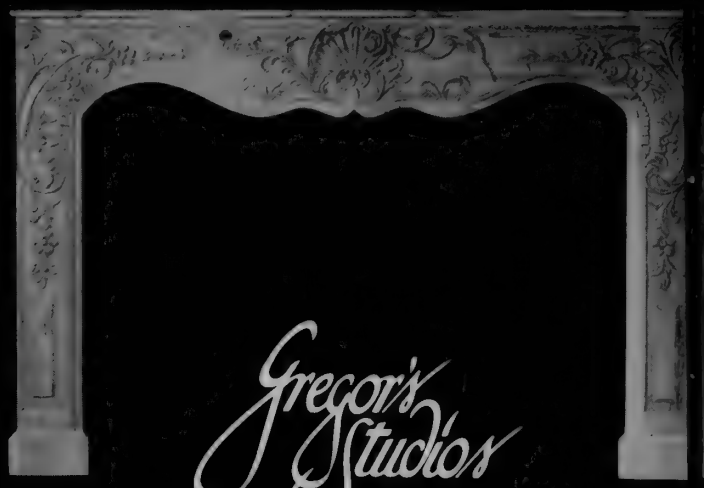
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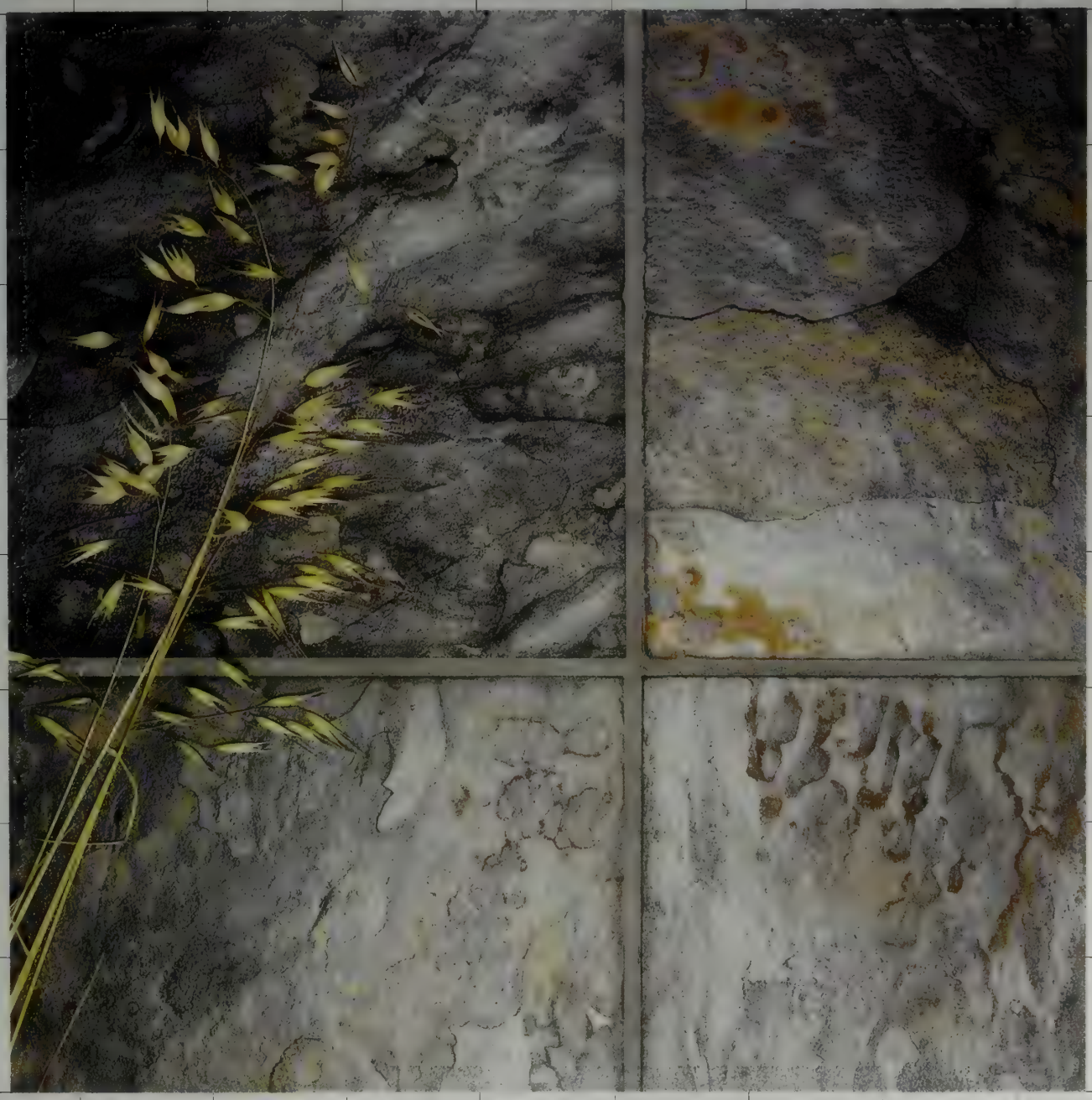
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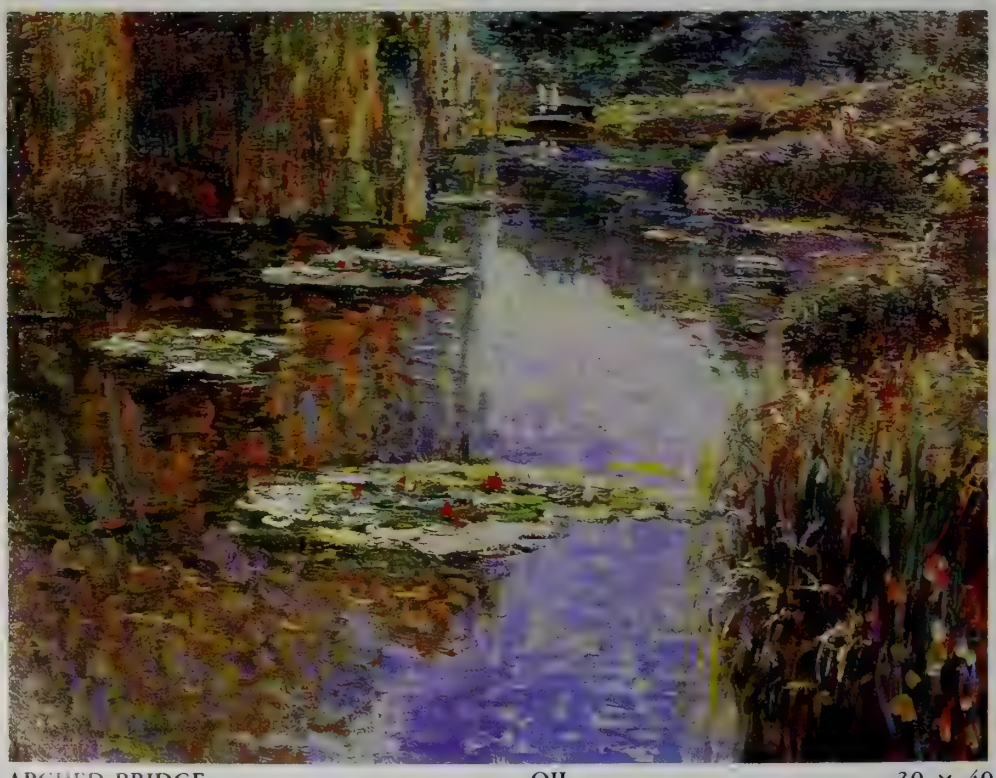
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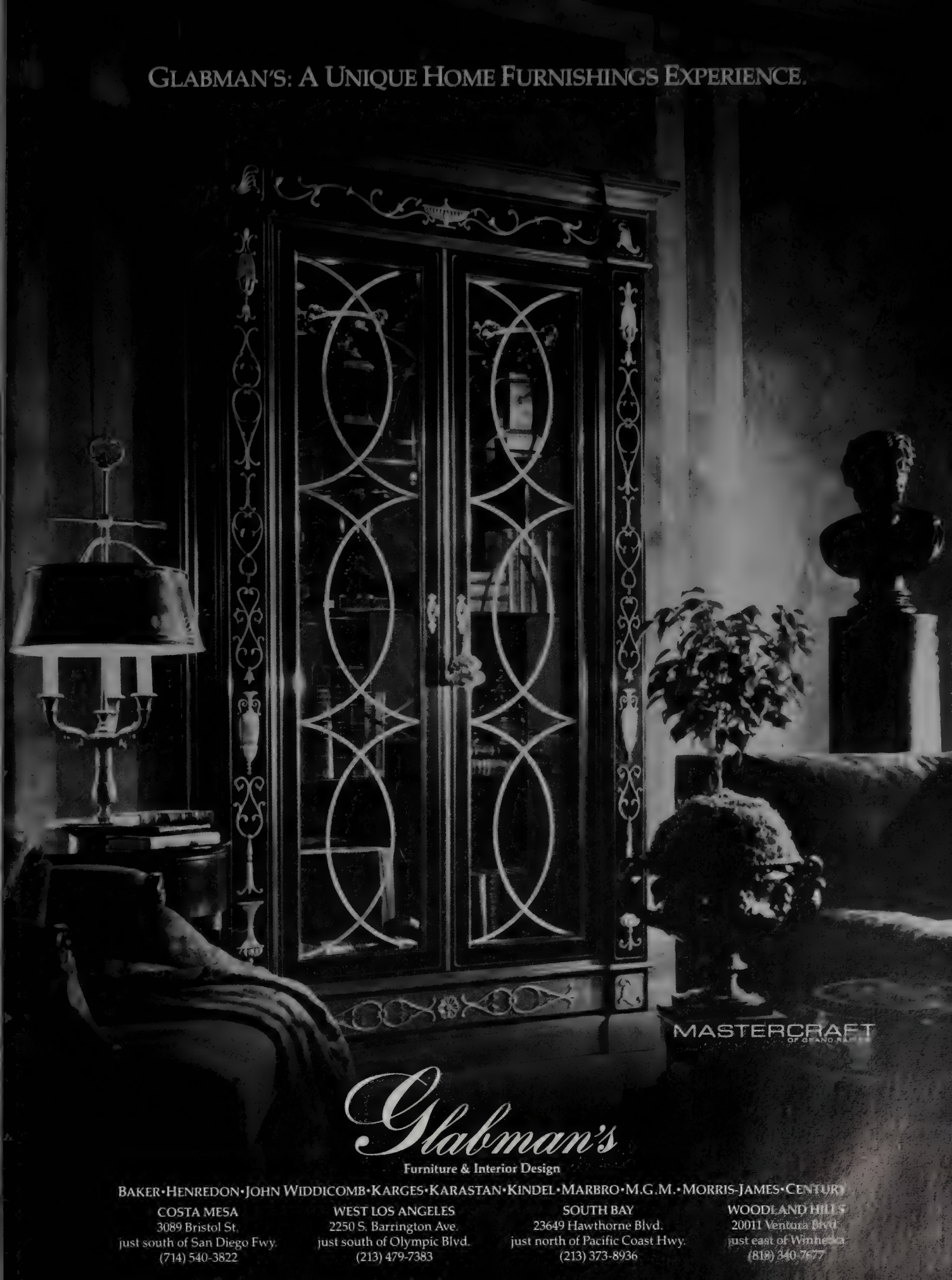
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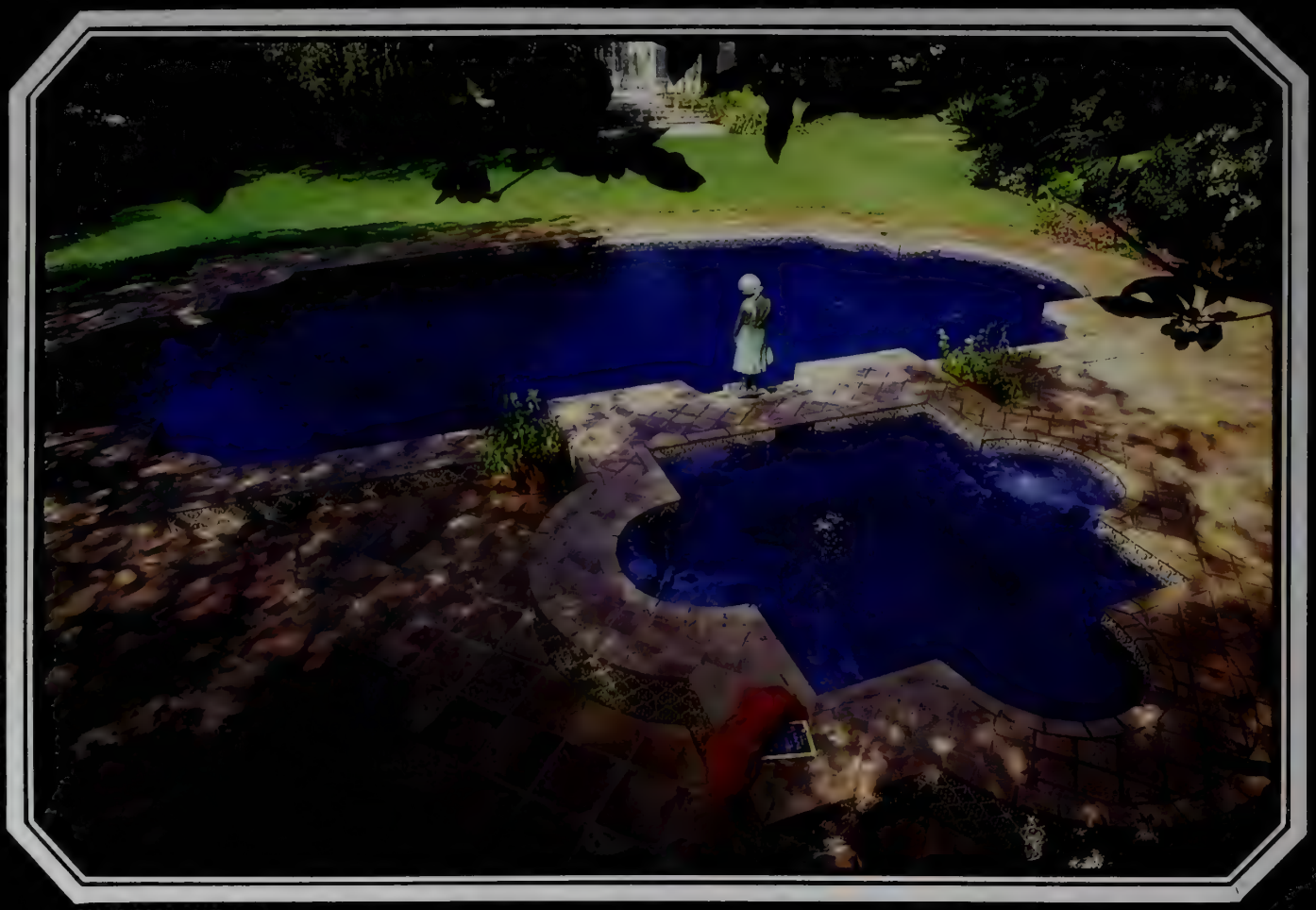
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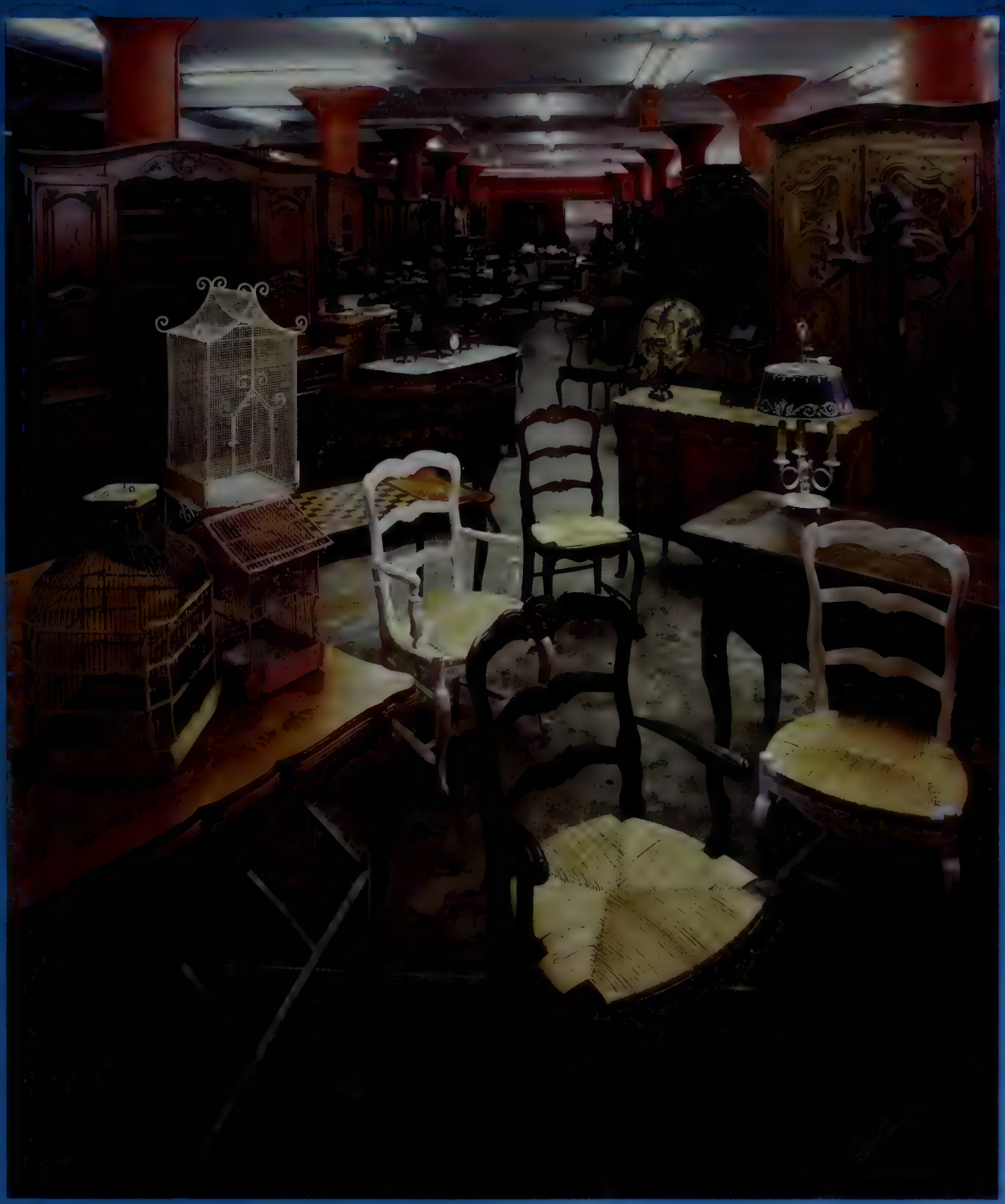
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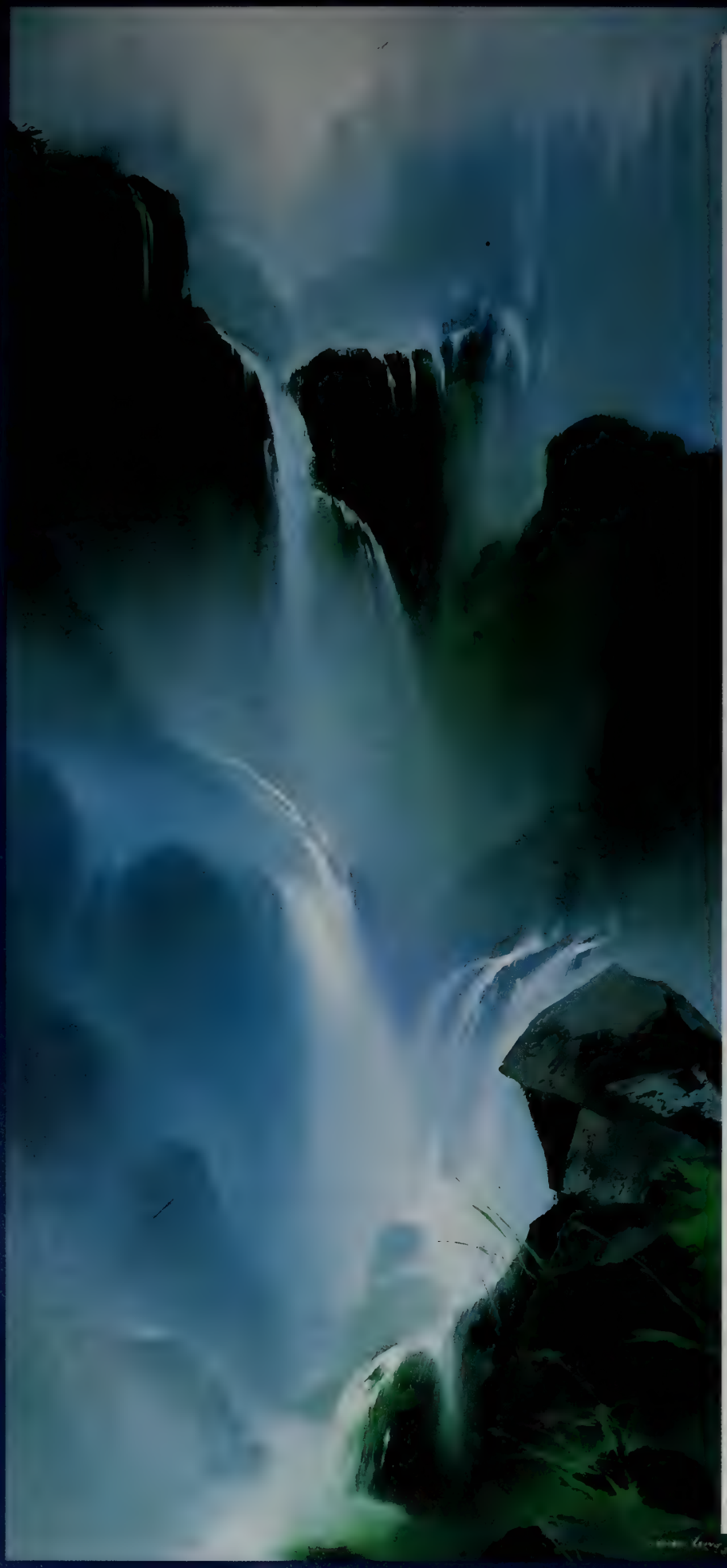
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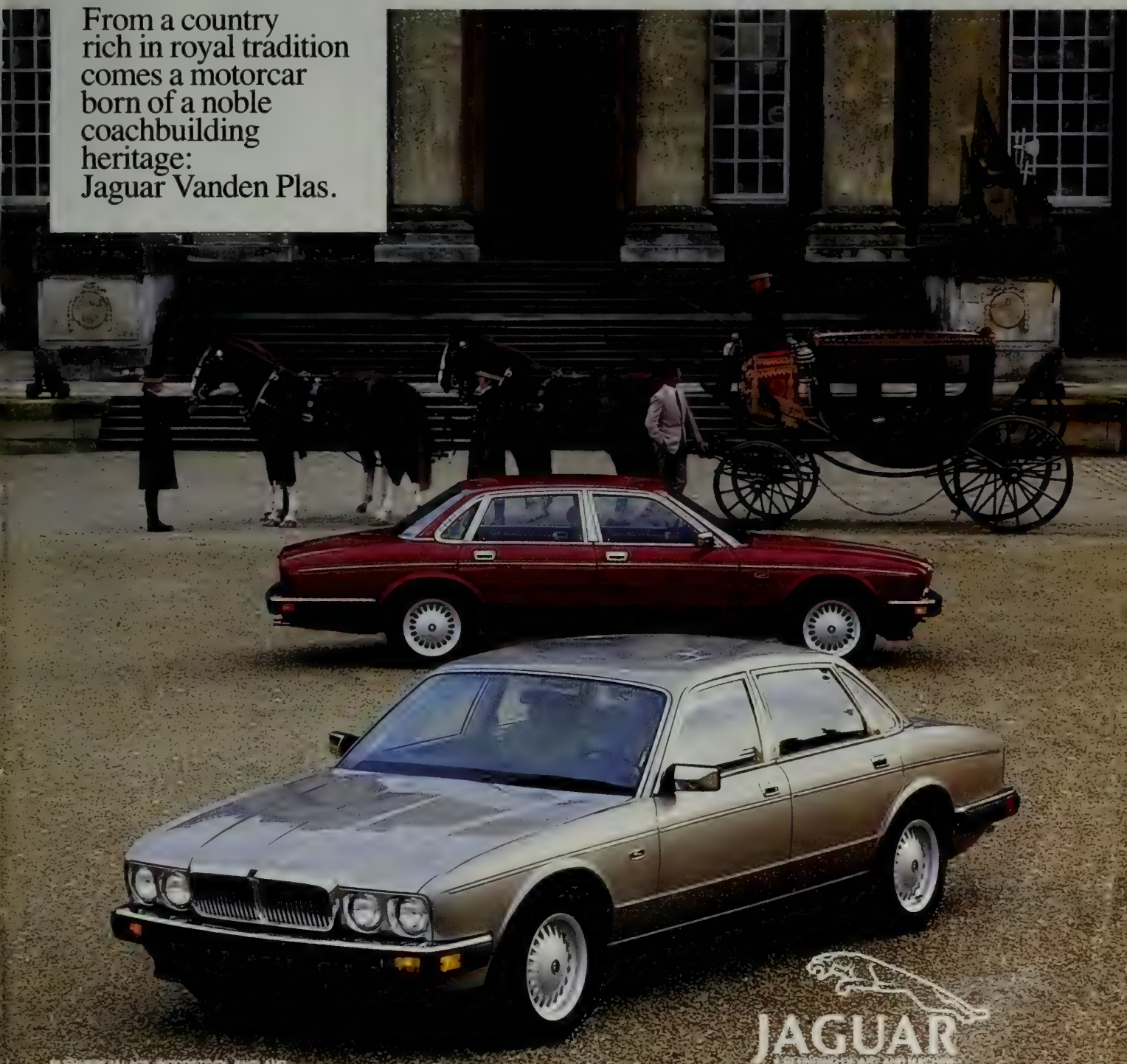
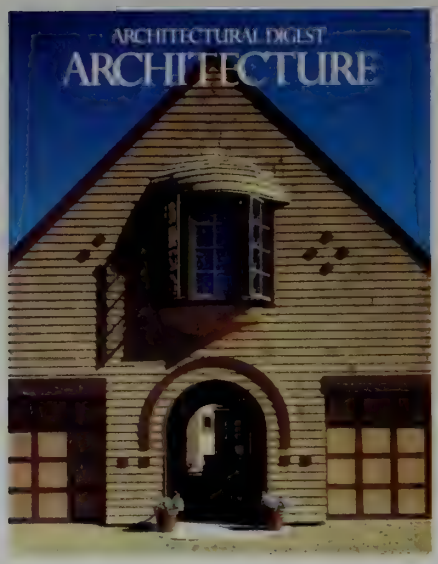


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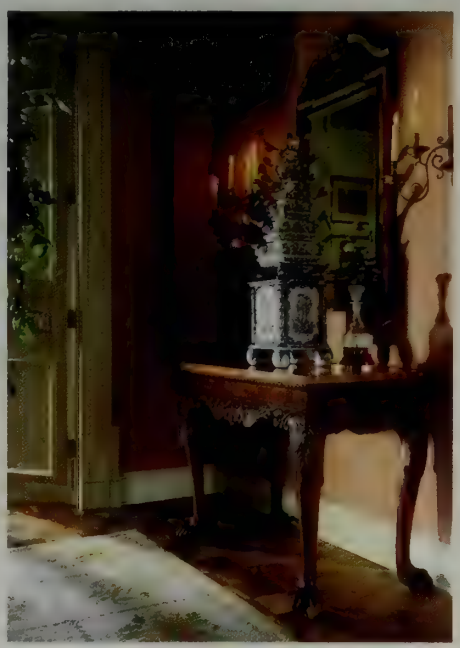
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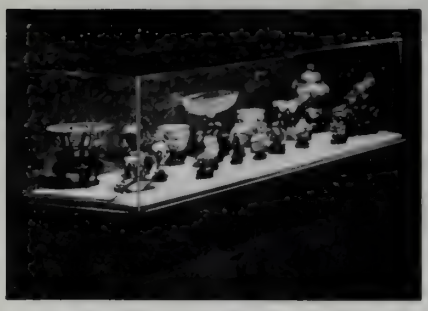
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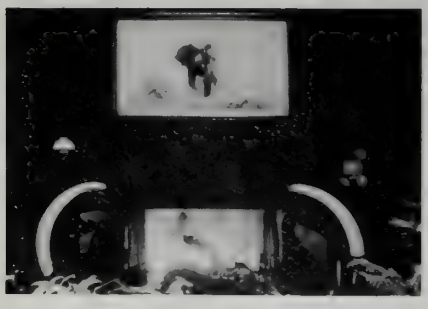
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, Calfornia 90036.

This letter is written to register support for *Architectural Digest Architecture* (April 1988). The content of the supplement is a welcome addition to your regular fare and I look forward to forthcoming issues.

Don Swiers, AIA
Los Angeles, California

I was very much interested in the article about Blakes Hotel in your April 1988 issue, for my family and I recently stayed there at the end of a European vacation. Indeed, Blakes earns high marks for its stylish ambiance in a contemporary setting, as your beautiful photographs amply demonstrate. Likewise, the service was prompt, unobtrusive and refreshingly friendly. I must honestly disagree, though, with your description of the guest accommodations in general as featuring "lavish opulence." That may be true of the several rooms you show, but it was most definitely not true of the quarters my wife and I occupied. Frankly, I would happily settle for more traditional décor along with the floor space of yesteryear.

William O. Humleker
Hendersonville, North Carolina

On a recent trip to Sun Valley and nearby Ketchum, I enjoyed visiting some of Ernest Hemingway's favorite haunts but missed seeing the writer's home (Historic Houses, April 1988). Your feature showed the simple, rustic character of Hemingway's last retreat, and the text by his son Jack was both poignant and illuminating.

Dorothy Rubin
Boston, Massachusetts

Bill N. Lacy's timely "Architectural Diplomacy" is an excellent description and analysis of the embassy design process (Guest Speaker, April 1988). While the new constraints are indeed very challenging from a designer's point of view, I wholeheartedly agree with Mr. Lacy's conclusion that the potential for good design has not been legislated away. I wish to address, however, the author's hesitation regarding contextual design. Is not the intention to be architecturally compatible undeniably a positive reinforcement of our country's general foreign-policy ideals? Our firm is the designer of the new embassy complex in Yemen, obliquely cited by the author as an example of the design impulse to incorporate local features. Anyone who has ever traveled to Yemen's fascinating capital, San'a, knows that any other approach would be tantamount to a diplomatic blunder. Obviously there are developing countries in which direct architectural associations may not be the sensitive response—but this is not the case in Yemen.

James M. Wright, AIA
Houston, Texas

I enjoyed your article on the Park Avenue residence of Harriette and Noel Levine ("Depth of Field," April 1988). How true was Christopher Buckley's comment on the painterly quality of the photographs in the collection. Incidentally, Julia Jackson, whose portrait hangs in the Levines' entrance hall, was photographer Julia Margaret Cameron's niece and the mother of Virginia Woolf and Vanessa Bell. Congratulations are due to the Levines. Their elegant residence and superb collection combine to produce a work of art in itself.

Juliana Scham
Pittsburgh, Pennsylvania

How did you manage to put the home of Michael Douglas, winner of the Oscar for best actor, on your cover just in time for the Academy Awards (Visits, April 1988)? Was it luck, or did you get a peek in the envelope?

Kelly Ann Lewis
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PEOPLE ARE THE ISSUE


JOHN BRYSON

The August issue marks the debut of a new feature in Architectural Digest—AD-at-Large. Each month, AD-at-Large will take readers inside the international design world, with privileged information about art and antiques, shopping, auctions, travel and much more. In a sense, this is the kind of exclusive material we have always gathered in the course of working with designers and our editors-at-large around the world—we've just decided to share it. So if you're curious about where Ralph Lauren shops for antique fabrics in London—or about how to arrange a getaway to Malcolm Forbes's island in Fiji—turn to this month's AD-at-Large on page 198. Another highlight of this issue is the latest edition of Architectural Digest Architecture. A lot for one month? Perhaps. But then you haven't seen our September Fashion issue.

Paige Rense *Editor-in-Chief*


PETER VITALE

John Saladino

Cool Luster in Palm Beach

An aura of antiquity seems to pervade the designs of John Saladino, perhaps because he worked in Rome with architect Piero Sartogo before beginning his practice in New York. A Palm Beach apartment he designed is no exception: "I wanted to create an architectural envelope with classical references," he says, "and the details I used—the brilliant finish of car paint on the Tuscan columns, the exaggerated cornice in the main areas and the heroic scale of a stone capital used as a table—all reinforce the concept of a villa by the sea." In addition to his line of furniture, available since last fall, current Saladino projects include a Palladian villa on the Jersey Shore; a 12,000-square-foot "ruin" in the Arizona desert, built along Hopi architectural lines; and a villa in Santa Barbara with extensive gardens on fourteen acres. For an oceanside house in Amagansett, he employed another traditional look—the shingles and bricks of a Long Island potato barn. *See page 100.*


PETER VITALE

Joan Bennett Kennedy

American Classic in Boston

"She is magic!" says Keith Irvine in reference to Joan Bennett Kennedy. "She came to New York from Boston for about five shopping trips, and wherever we went people tended to get carried away." Irvine and Paul Arnold recently finished a stylish renovation of Mrs. Kennedy's Boston apartment—though "renovation" is perhaps too


FELICIANO

Keith Irvine

light a term for the work they undertook. Demolition was followed by a complete rebuilding, including replacement of all the old windows with picture windows. It was an appropriate solution for a place that has, according to its owner, "the best views in Boston. I wish we had some Before and After photographs," laments Mrs. Kennedy. "Friends can't believe they're looking at the same place." *See page 108.*


Sir Bernard Ashley


GARY H. MATT

Judy Mashburn

Pleasures of Villa Contenta

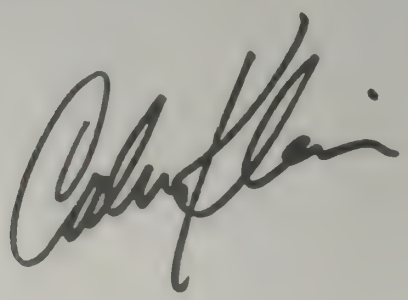
"Certain houses have a neglected feel to them because the owners aren't interested in interiors, or they've had somebody else do everything," says Sir Bernard Ashley. "You've got to work with the designer and not just give him or her the key." Describing his Bahamas residence, with interiors by Judy Mashburn, the widower of multitalented designer Laura Ashley admits that "I think it would have looked a lot different had my wife done it. She always had strong ideas. I'd say, 'Well, I think we'll take the window out and put this in,' and she'd say, 'Yes, of course,' but it was no good—whatever she wanted she was going to do anyway," he says. "Really, in the end you couldn't win. She always had the clearer idea." *See page 114.*

continued on page 18



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SHERLE WAGNER

NOTHING IS SO RARE AS PERFECTION

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BRUCE WOLF

Jerry Hall



Jed Johnson

A Model Town House

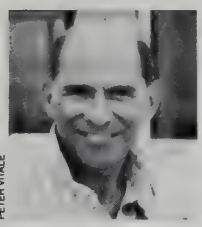
"In the midst of a busy and sometimes overwhelming city, the house inspires a sense of serenity and romance," says Jed Johnson of the New York town house he designed for Texas-born model Jerry Hall. Inspiration came in large part from the turn-of-the-century house itself; finishing details brought together Jerry Hall's romantic side with her fashion sense, such as her bedroom's billowing draperies that she says "look like a ball gown." "It was a pleasure to work with someone who emphasized the need for comfort not only for herself and her family but for her guests," adds Johnson. As a hostess, Jerry Hall offers her own set of rules: no talk of money or politics and no card games. "They can kill a party," she says firmly. *See page 120.*



Robert Metzger

Old World Flourishes

"It was always a kids-and-dogs kind of house," says one of the owners of a Westchester County residence. "I had longed for a house in the French style, but it was ridiculous to think about that before." With the kids now grown up and on their own, she felt the time was right to fulfill her fantasy, and she called on Robert Metzger to accomplish the job. Her husband, an investment banker, also became an enthusiastic participant, bringing to the project his special interest in Tang Dynasty sculpture. Now their collection includes such fine examples as a Tang horse and warrior. "I think they're beautiful and historically interesting," says the husband. "And with van Gogh's *Sunflowers* going for $40 million today, they're an art form I can still afford to collect the very best of." *See page 126.*


PETER VITALE

Melvin Dwork

Equatorial Modern

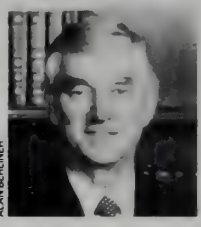
Melvin Dwork has always been drawn to original and idiosyncratic furniture, and in a Boca Raton house he has used pieces from widely different sources. "I like the hyphenated styles," he says. "We've been rediscovering Anglo-Indian and Indo-Portuguese—there's something evocative and poignant about hybrid cultures." Several of the residence's more important elements are his own design, however, a trend he thinks is growing because "it's more difficult to find antiques of good quality, and after a while, the classic modern pieces can seem overused." The lean look he favors was far more easily achieved in Boca Raton than in his own new duplex apartment, located in a converted police station on the edge of Manhattan's SoHo. Dwork explains, "The question always arises, 'What do I keep, what do I throw away?' Designers are supposed to be professional and to know it all. The problem is, we're sentimental like everyone else." *See page 134.*


MARIANNE HAAS

Madame Pol Roger

Champagne and Roses

"Goodness, it was scary to be a young American woman like myself in Paris after World War II," remembers author Susan Mary Alsop, who moved in diplomatic circles with her then-husband, William S. Patten. "The British ambassadress, Lady Diana Cooper, would say, 'Please go over and amuse Winston until dinner is ready.' Try as I might, I could never get a word out of him, except 'Grrumph.' But when my beautiful friend Odette Pol Roger appeared, the sun came out, and they rattled away in a language that Odette describes as *'une curieuse mélange,'* for neither was fluent in the other's language. Churchill was not the only man who fell for Odette; she was the most admired Frenchwoman of her time, and her charm has not faded." Madame Pol Roger—who keeps a summer house on the Andelle River as well as an apartment in Paris—now lives primarily in Epernay, where she is still involved with the family champagne house. Pol Roger champagne is world-renowned—fittingly, it was Winston Churchill's favorite and, more recently, was served at the wedding of Prince Charles and Lady Diana Spencer. *See page 140.*


ALAN BERLINER

David Murdock



Joszi Meskan

At the Harbor Court

Several years ago, Los Angeles financier David Murdock was sitting with his wife, Gabriele, in London's Connaught Hotel. "Why," he asked her, "can't we have a hotel like this in the United States?" Upon which he flew back home to Los Angeles and bought the old Hay-Adams Hotel in Washington, D.C. (see *Architectural Digest*, January 1985). The late Gabriele Murdock decorated it, and the successful results proved his point—that there can be small luxury hotels in the U.S. She was also enthusiastic about her husband's plans for a second hotel, the Harbor Court in Baltimore. Thanks to the skill and taste of the owner and his collaborators—architect Arnold Savrann and interior designer Joszi Meskan—the Baltimore harbor area, never before noted for its hotels, now has one of remarkable quality. *See page 154.*

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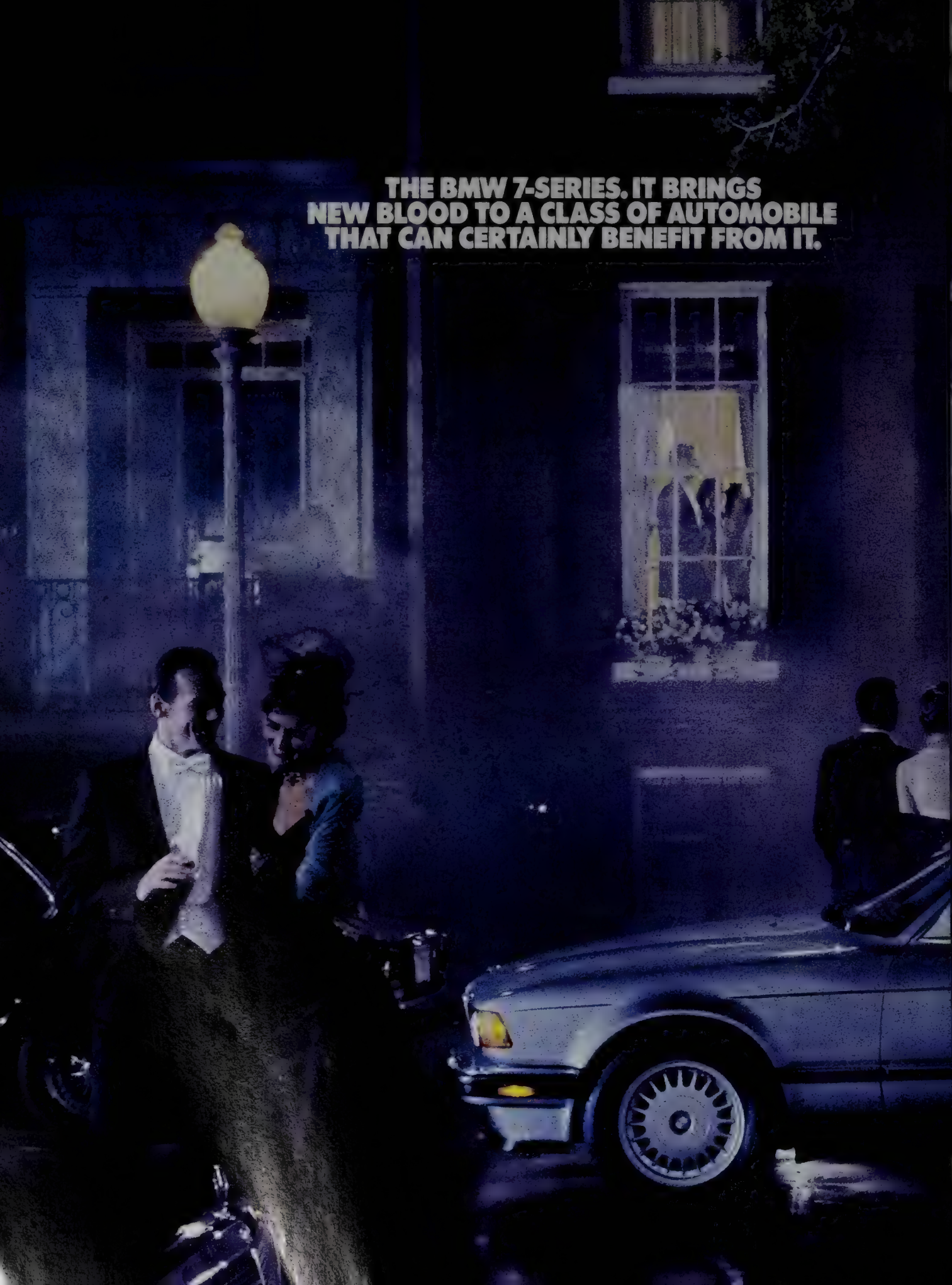


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continued from page 18



Jay Spectre

Contemporary Thinking

"Today's sources are tomorrow's history," says Jay Spectre. The designer is constantly on the lookout for unusual objects that he combines with his own pieces in his design projects. Past buying trips have taken Spectre and partner Geoffrey Bradfield to such far-flung cities as Kyoto and New Delhi—by way of Paris. For the East Hampton house they recently completed for longtime clients, Spectre included a collection of Chinese carved-cinnabar vases he discovered in Japan. "We don't always buy for a specific house," the designer says, adding, "but everything we buy eventually works somewhere." *See page 162.*



JANE ARDEN'S ARCH

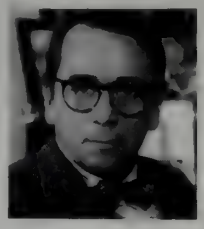
Ronna Hoffman

A Family Gathering

Anthony Hail has been collaborating with Ronna Hoffman on her Pacific Northwest residence for more than ten years. This time around, she requested greater informality, but nevertheless remains influenced by her formal New York upbringing. She fondly recalls the shopping trips she and her grandmother shared when she was only twelve: "For a time we lived across from Sotheby's at the Carlyle," says Mrs. Hoffman. "Going to the auctions was tons of fun, as we acted very secretly. Instead of bidding, my grandmother tipped one of the doormen to do it for her (her signal to jump the bid was to touch her earring). She never looked in his direction, but I did, and I'd cross my hands like an X when he was successful. We joked about the X pieces. I remember them all today." *See page 176.*



Anthony Hail



William Hodgins

Lyrical Interlude on Nob Hill

William Hodgins and his clients had already established a good working relationship before they asked him to redesign their San Francisco pied-à-terre. For their main residence in the Midwest, they traveled with Hodgins to Europe in search of furnishings. Astonishingly, the designer was able to complete the Bay Area apartment in less than a week: He started on Monday and finished in time for them to give a dinner party on Friday. *See page 182.*□

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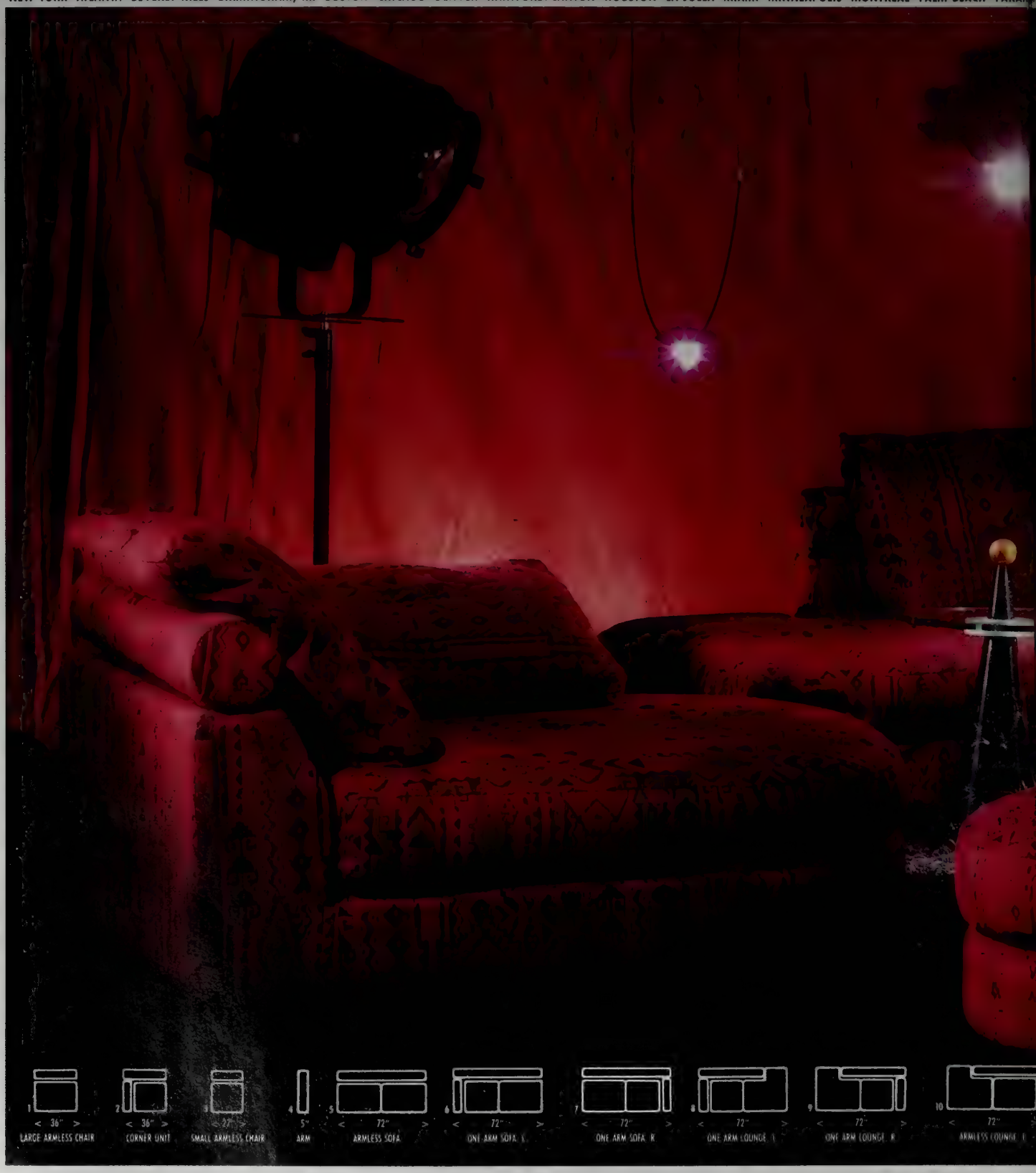
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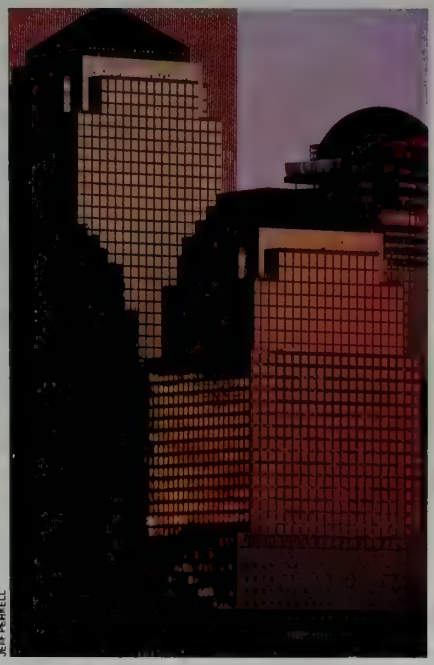
WOLFGANG HOYT

Pelli's model for the Rembrandt Tower, a 59-story brick-clad office addition to Manhattan's Carnegie Hall. "The materials, colors, patterns and general composition are derived from those of the concert hall, creating a new composition of great harmony," he says.



CHRISTOPHER LITTLE

"The postmodernist reaction has brought renewed concern for the quality of our cities," says Cesar Pelli, "but two great enemies are aesthetic ideology and artistic signature." LEFT: Pelli in his New Haven, Connecticut, offices with a model for the World Financial Center in Manhattan. BELOW: "The World Financial Center towers, each with a distinctive roofline, have varying heights corresponding to the surrounding buildings," says Pelli.



JEFF PERRELL

The finished building is my severest critic. Every little error glares back at me reprovingly. I never tell of those because I know many of them will remain invisible to less interested onlookers, but I cannot forget them. There are also more important issues that a building brings to my attention. Often good ideas—well executed, theoretically correct and successful in their intentions—force me to say, "This is good, but is it right?"

This is a question perhaps unique to the art of architecture. The ethical issues usually come to the surface when aesthetic intentions are in conflict with some of the social roles a building must play. Here is where architecture separates itself almost completely from the other visual arts.

To be good architecture, a building needs to be not only beautiful but responsible and responsive. Some of these responses are rather obvious. That is, a building has to fulfill reasonably well the purposes for which it was built. If it is an art museum, it should provide an environment where paintings and sculptures can be properly exhibited.

We also know that a building is responsible to the place it occupies and makes in a city. It is a great responsibility for any architect to be given a piece of a city to design—however small it may be—and it is clear to me that the obligations of a building to be a good piece of the city are greater than its obligations as an art object or as part of an architect's oeuvre. That is, the city is more important than the building, and the building is more important than the architect.

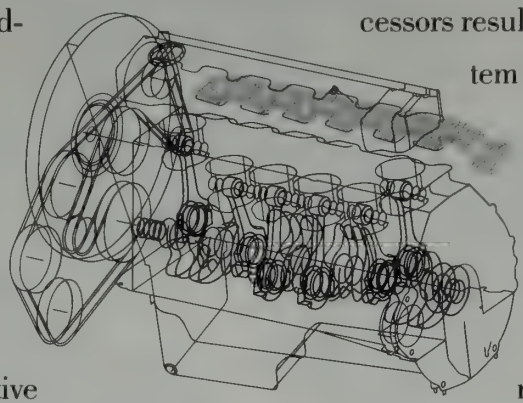
When we design a building, we participate in the never-complete, imperfect, collaborative work of art that is a city, perhaps the most impor-

continued on page 32



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Pieces of the City
continued from page 29

tant work of art of any culture. The making of good cities requires not just pragmatic responses to context but lyrical, creative acts respectful of the greater purpose.

The often wrenching clash between the inner drives of an architect and the external forces he or she must respect are not a weakness but a permanent source of strength and renewal of the art of architecture. Great cities are the product of this dynamic balance. It has to be dynamic to be art, and it has to be in balance for the necessary harmony of the whole.

It is clear to me that the obligations of a building to be a good piece of the city are greater than its obligations as an art object or as part of an architect's oeuvre.


PAUL HESTER


PAUL HESTER

ABOVE LEFT: Pelli's design for Herring Hall at Rice University in Houston, Texas, was completed in 1984. "It is a modern building, true to its time and to its system of construction," says Pelli, "but it is also very sympathetic to the beautiful older buildings designed by Cram, Goodhue and Ferguson in 1910." ABOVE: Pelli's diamond-patterned brickwork for the Ley Student Center expansion, 1986. "A particular design challenge was to continue the system of expression and ornamentation begun with Herring Hall," he says.

I question blind contextualism, because if the art of building yields completely to context or external conditions, we have no renewing, only blandness. On the other hand, if the architect's internal agenda—be it intellectual, aesthetic or ideological—is imposed on the building, a piece of the city may be harmed. Good cities are very resilient and have been able to absorb rather violent attacks on their fabric. Sometimes the intruding object can become a beautiful and vitalizing exception, such as the Guggenheim Museum on Fifth Avenue, but we can see now that there is a limit to the resiliency of our cities.

The postmodernist reaction has brought renewed concern for the quality of our cities, but two great enemies are very much alive. They are the concepts of aesthetic ideology and artistic signature.

Architectural ideology, whether it be modernism, classicism or postmodernism, tells us that there is an aesthetic system that is best in all circumstances. It is clear to me that this is not so, that each circumstance is unique and requires a uniquely calibrated artistic response. The concept of individual artistic signature says that an architect should have a personal style like a painter or sculptor, usually with a consistent system of forms, materials and colors that is then used, with variations, for every building type in every place. Fidelity to an aesthetic ideology, to an individual vision—or, worse still, to both—has been highly applauded and respected. More so, it has been considered an essential quality of a good architect. I believe these attitudes to be damaging to our cities.

The problem is particularly severe today, when every well-known architect is working in cities that range from Fairbanks to Miami, from Hong Kong to Berlin—completely different contexts that should require carefully considered and different architectural responses. If we continue to build signature buildings in every city of the world—and if architects keep on imitating the latest forms and ideas of a few—each city will end up as a collection of disparate individual statements, be they first-rate or second-rate, originals or imitations.

continued on page 36



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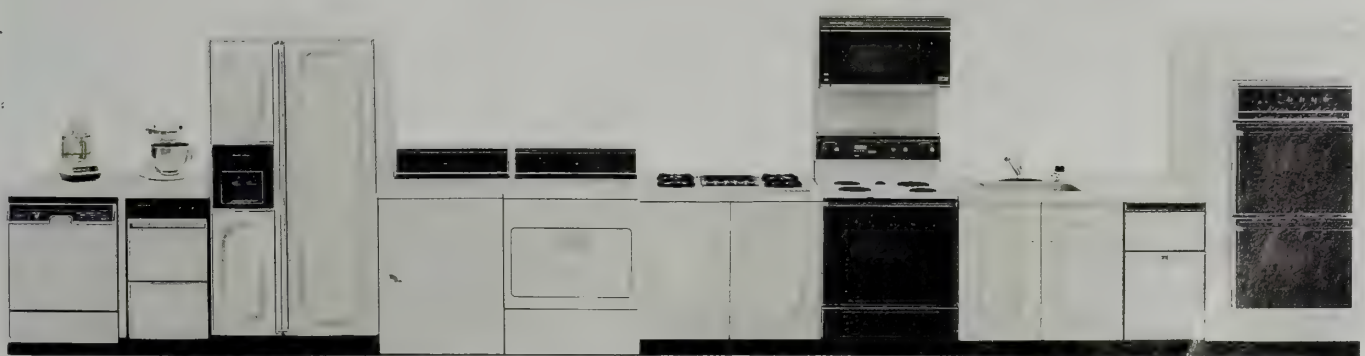
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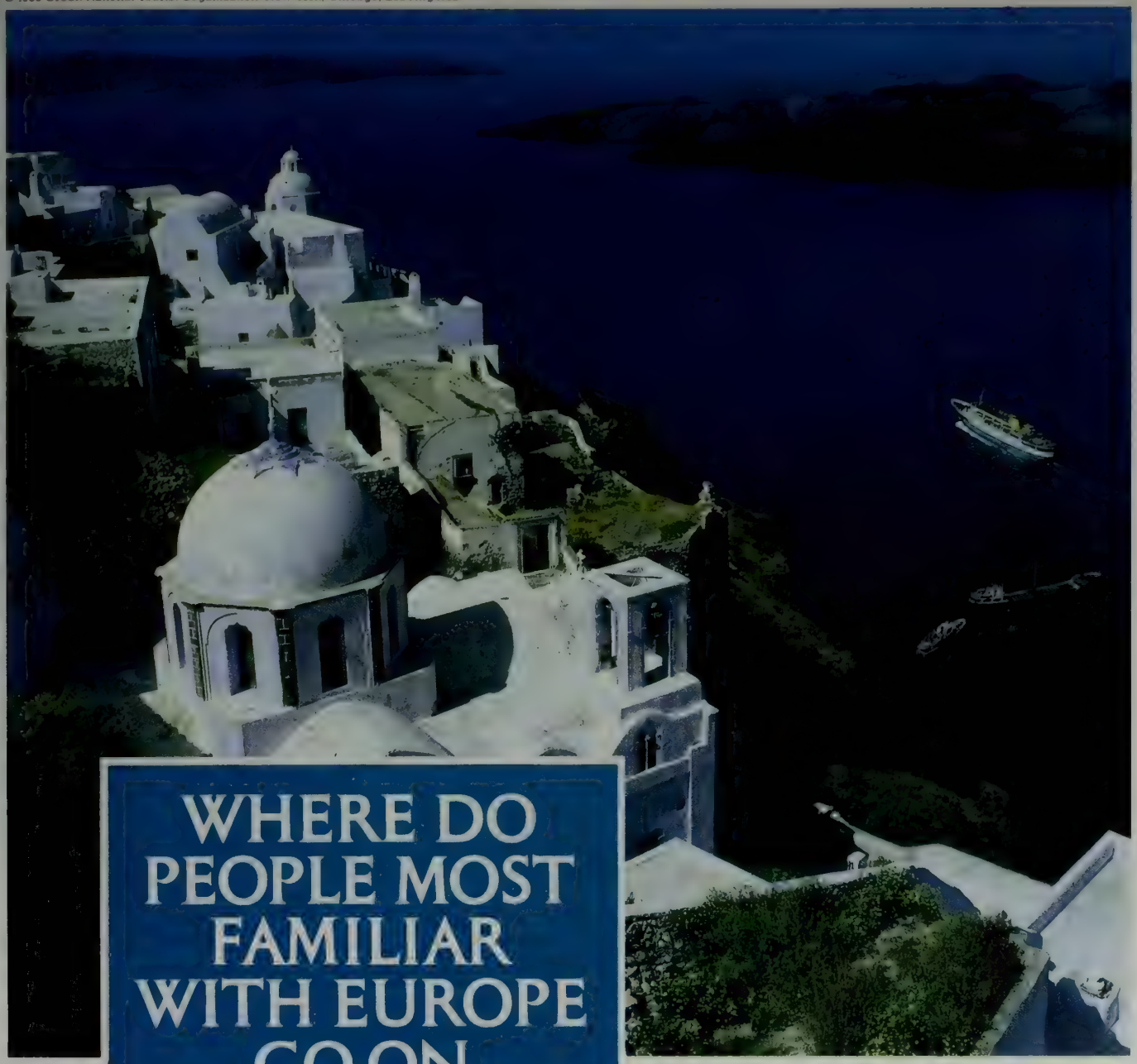
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Oriental Artistry at London's Sydney L. Moss Gallery

By Gavin Stamp

THE SYDNEY L. MOSS GALLERY is not hard to find—it is on Brook Street in London, right next to Claridge's. It does not, however, draw attention to itself. An austere, modest shop front contains an austere, modest gallery where the Chinese and Japanese works of art speak for themselves. Yet this is not a typical gallery of Oriental art; there is nothing overtly colorful or showy about what is on display. For the Sydney Moss gallery specializes in Chinese "scholars' taste"—the finest accoutrements of the scholars' world—as well as Japanese netsuke and lacquer. What is here is special, refined and often very unusual.

The gallery was founded in 1910 by Sydney L. Moss, one of the original exhibitors at the Grosvenor House Antiques Fair. The gallery has always been noted for Oriental art, but it is since the advent of its present director—Paul Moss, grandson of the founder—that it has acquired its present character. Paul Moss is thirty-seven years old and has been running the gallery for twelve years. He is eminently fitted for the job both by family background and by training, since he studied the Chinese language at university.



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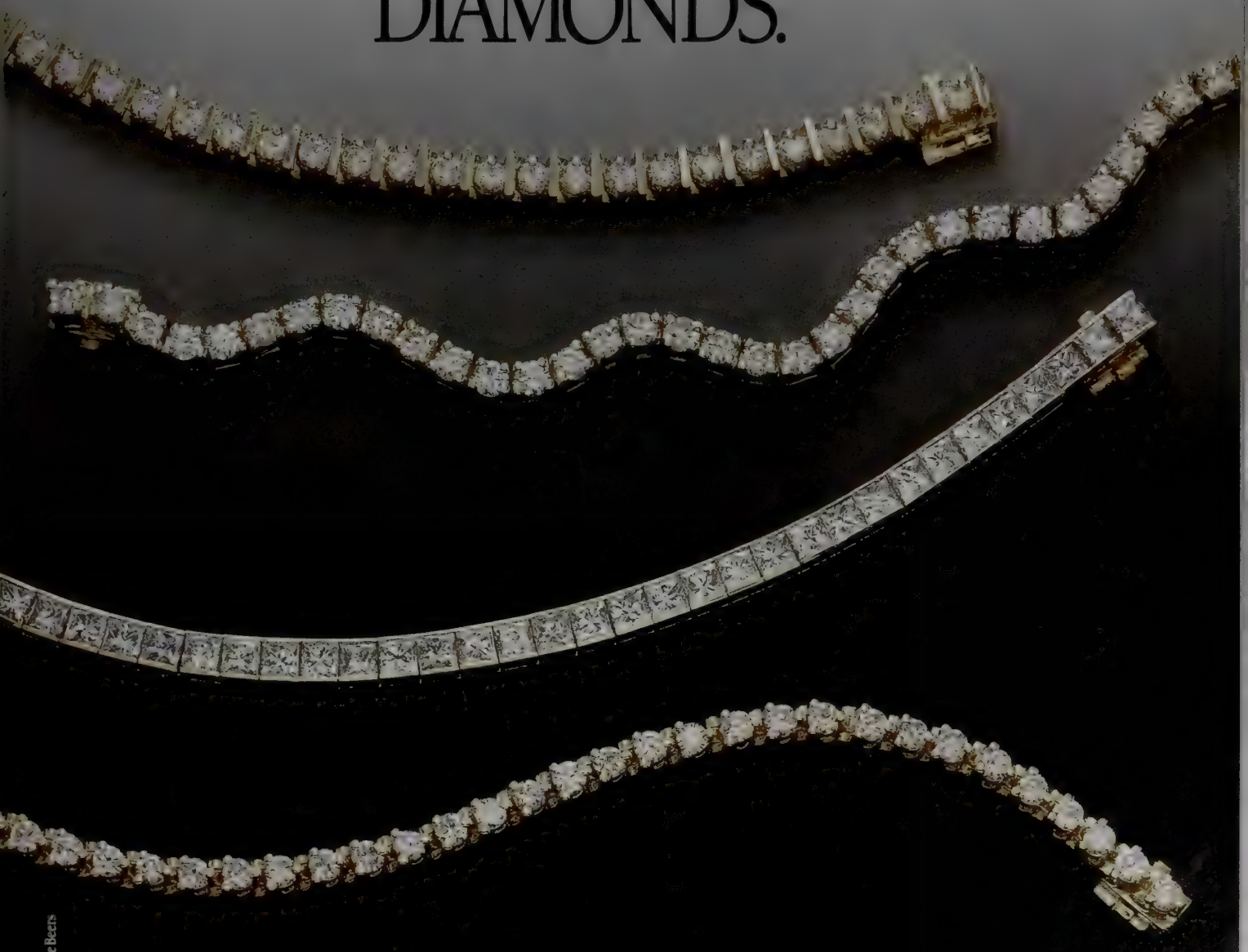
ABOVE: A trio of 17th- and 18th-century Chinese scroll paintings provide a backdrop for Paul Moss, director of the Sydney L. Moss Oriental art gallery in London. On the *huang hua li* table of the Kang era are a pair of circa 1740 Canton-enamel screens. ABOVE RIGHT: The rare 15th-century Japanese wood temple sculpture depicts Uhodoji, the rain god.

"Although my grandfather started the gallery and my father carried on after him," says Moss, "it was not automatic that I would become part of it. It wasn't as though I'd known since childhood that I would run the gallery. The reason I studied Chinese at school was that I thought it was exotic; there were only three other people studying it along with me. As a matter of fact, after school I spent a year and a half traveling through India and Southeast Asia. I never even made it to China."

Paul Moss's studies were important for the type of Chinese art he most admires, for it is the province of academics. A knowledge of Chinese characters and language was not necessary for the traditional collecting of Chinese ceramics, but it is helpful for the less-conventional areas Moss ex-

continued on page 44

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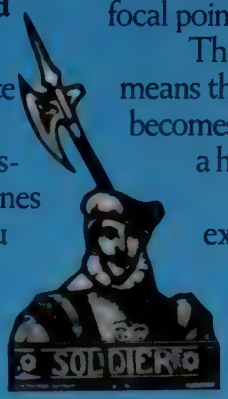
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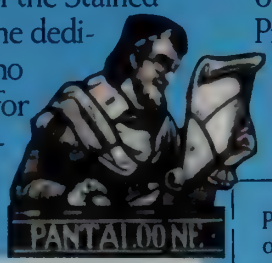
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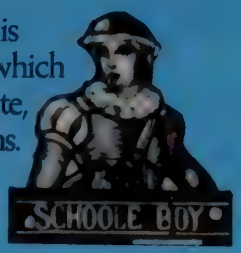
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Oriental Artistry at London's Sydney L. Moss Gallery
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DERRY MOORE

ABOVE: A display of Japanese objects includes an early-19th-century porcelain tazza by Eiraku Hozen above an octagonal *mizusashi*, a cold-water jar for the tea ceremony. At right are a Shino ware bowl and a 17th-century *suzuribako*, or writing box, by Kenkoku. At left are an ivory brush pot and a Negoro cup stand. RIGHT: A 16th-century Chinese bronze incense burner portraying the star god Shou Lao, left, stands before a pair of Japanese six-fold screens. At right, a Japanese *yokomono*, or horizontal scroll, is above a pair of Chinese "dreamstone" screens.

plores. These are the works of the mandarin—or scholar—class, including objects for the desk and many landscape paintings that bear important calligraphic inscriptions.

"My grandfather was a ceramist," says Moss. "My father carried all the traditional Chinese art and had a particular fondness for Japanese netsuke. I wanted to make my own mark and do something that no one else was doing."

Paul Moss deals in a wide variety of unusual objects. As well as paintings and calligraphy, his gallery contains cups and brush pots made of bamboo or eaglewood, soapstone seals, desk screens, wrist rests, and a whole range of curious objects made of jade or ivory or bronze. He has created a market for such things where a market did not exist. The trouble is that they are hard to define and categorize. No one category can describe a bamboo incense cylinder and a red-lacquer cricket cage and a rhinoceros-horn libation cup. So research and propagation of that research is necessary in order to make a wider public aware of what exists and what might be interesting.

Hence the importance of the gallery's catalogues. In compiling them, Paul Moss is able to live up to his scholarly ideal. As he writes in one of them, "I feel fortunate that the success of my self-imposed exhibition format permits or obliges me to withdraw from the world of commerce for long periods at a time, to immerse myself in some measure of study, research, translation and the uninterrupted examination of works of art, as well as absorption in the lives and works of long-dead Chinese scholars and artists. It is a healthy antithesis to that other necessary and enjoyable practice of rushing around the world meeting collectors and authorities and learning in a complementary (but too hasty) fashion from them and their works of art."

Four of his impressive catalogues on Chinese scholars' taste have so far been published. Their titles say much about their compiler and his enthusiasms: *Documentary Chinese Works of Art in Scholars' Taste; Emperor, Scholar, Artisan, Monk: The Creative Personality in Chinese Works of Art; The Literati Mode* and *Between Heaven and Earth*. These are not only beautifully produced volumes but are rather unusual and personal, with Moss's introductions enlivened by quotations from such unlikely figures as Leonard Cohen, Jorge Luis Borges and Albert Camus.

These catalogues have succeeded in their purpose. There is now a healthy demand for Paul Moss's enthusiasms and, interestingly, many of the collectors are young. Even more satisfying, many collectors have had some personal connection with China or studied aspects of Chinese culture. "Scholars' taste" is still appealing to scholars today, and because the most serious and widespread academic studies



DERRY MOORE

of Oriental culture are conducted in the United States rather than in Britain, it is not surprising that over half the gallery's customers are American.

"The danger, of course," Paul Moss says, "is that once a market has been created it will begin to dry up. Fortunately, this has not yet happened to us, but the objects are becoming harder and harder to find." His hope is that his gallery and well-researched catalogues will bring more examples out of hiding. As it is, this fastidious and yet adventurous West End gallery is full of objects its owner rightly describes as "eminently collectable."□



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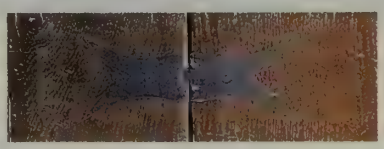
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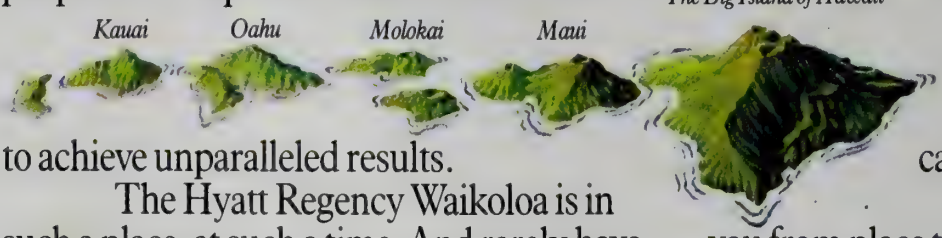
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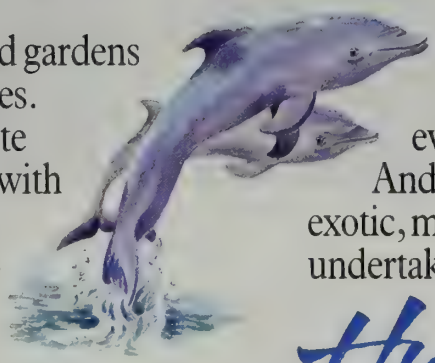
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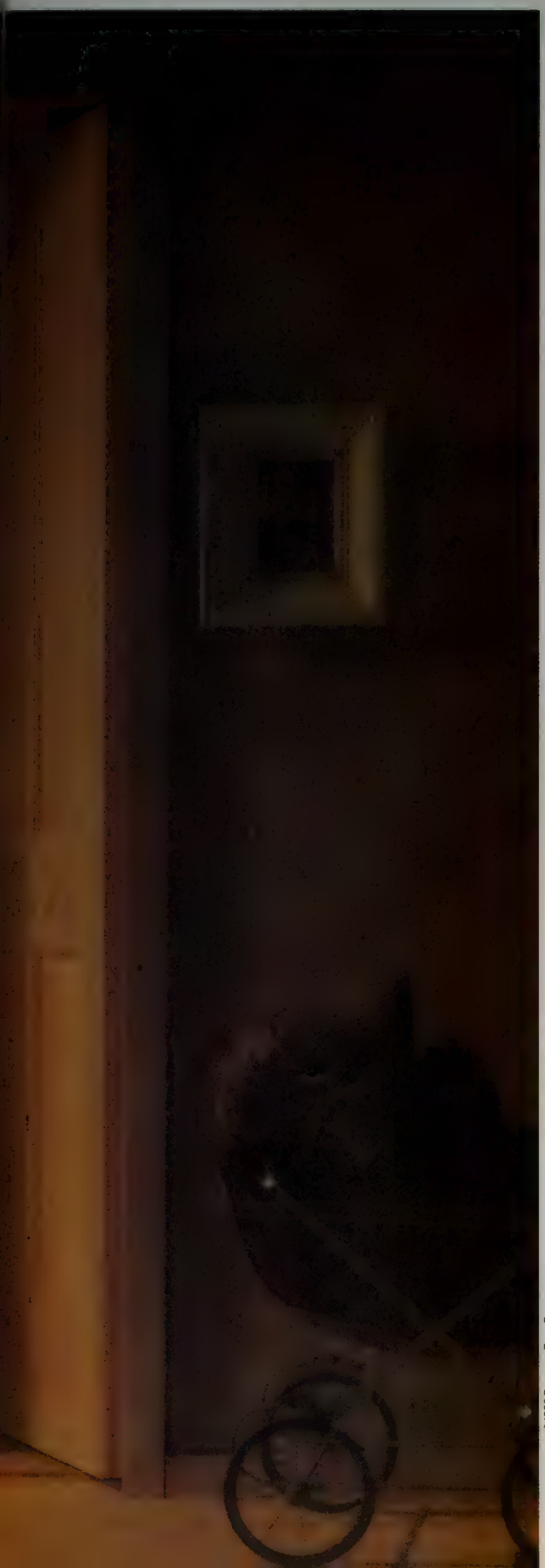
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FURNITURE

SEVEN LEADING ARCHITECTS TALK ABOUT WHAT WORKS, WHAT DOESN'T—AND WHY

Robert A. M. Stern, Robert A. M. Stern, Architects, New York:
"Philip Johnson once told me that if you think a chair looks good, you'll think it's comfortable. I'm not sure that I agree completely. Like architecture itself, it's impossible to judge furniture from either a purely aesthetic or functionalist point of view. When architects design furniture there is a special quality, because the furniture relates both to the task at hand—sitting, dining, sleeping—and to the larger issues of a particular room and design philosophy. To design for the particular, especially in this age of mass production, is to infuse furniture with an individuality—I would even go so far as to claim a personality—that is usually absent in the furniture intended for general contract production.

"The critical point for me is that the design of furniture is convincing only as it relates to both the task and to the larger frame of reference—the room. I often muse on an irony:



ANDREW DEAN POWELL

ABOVE: "The composition consists of an interplay between circle, cruciform and square, and uses the formal language and proportional relationships of a building," says Robert A. M. Stern of his Hewlett cocktail table. BELOW: Steven Holl designs his furniture to reinforce his architectural concepts. In a Manhattan apartment, he included his "I" dining table, Linear chairs, Interlocked chandelier and Sidereal side table, rear. Built-in concealed library shelves are at left rear.



PAUL WARCHOL

Though one might think that designing furniture and decorative objects is the ideal way to explore ideas before moving on to building, the reverse is the case more often than not. Taking the long view of history, I come down very much on the side of architects as the great aesthetic initiators in the decorative arts: The big idea precedes the grace note. It seems pretty clear to me that the very best decoration, from Adam to Aalto and beyond, has been part of an overall architectural schema. The rest runs the risk of being just so much stuff."

Steven Holl, Steven Holl Architects, New York: "Our furniture is designed for a specific circumstance as a reinforcement of architectural concepts. I feel furniture can be a

continued on page 56

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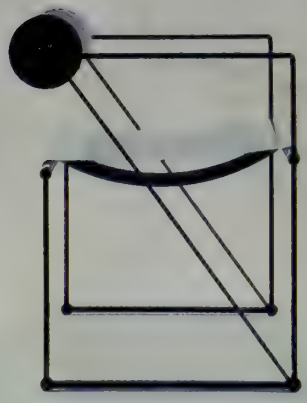
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continued from page 52

very important factor in characterizing a space. If a client is willing and enthusiastic, furniture can redefine or present a fresh attitude toward living. Either we have control over the furniture or we stay out of it entirely—there is no in-between. Style doesn't interest me; I am interested in concept and proportion, material and construction. Each project determines the appropriate materials. I often bleach woods to expose a hidden quality that relates to the surroundings."



COURTESY ICF

In both architecture and furniture, Mario Botta readjusts basic ideal forms. His steel-and-foam-rubber Seconda chair—part of the Museum of Modern Art collection—was the second variation in a series that now totals six.

Mario Botta, Lugano: "It seems to me that the greatest goal in furniture design today is to be evocative. An object should suggest or evoke images that are already within us. I try to create imagery that is timeless and not dependent on style, which is time-related. For this reason, the furniture created at the Bauhaus has been important to me.

"I find it nice to be able to have control over the furniture in my own designs. It isn't of prime importance, however, because while furniture is changeable, a house remains."

Charles Gwathmey, Gwathmey Siegel & Associates Architects, New York: "No one would think of using our firm without having us design the whole environment. Our point of view is that the architecture creates an impact on the furniture composition, and we try to design the furniture simultaneously with it.

"When designing a room we have to define what it is, what it's accommodating, and ideally how it would be laid out with the furniture. There are two kinds of furniture we deal with: 'recessive' pieces and 'articulate' ones that stand out. A sofa built into a niche has a different connotation than a sofa in space. We like the counterpoint of those two types, and they can work well together.

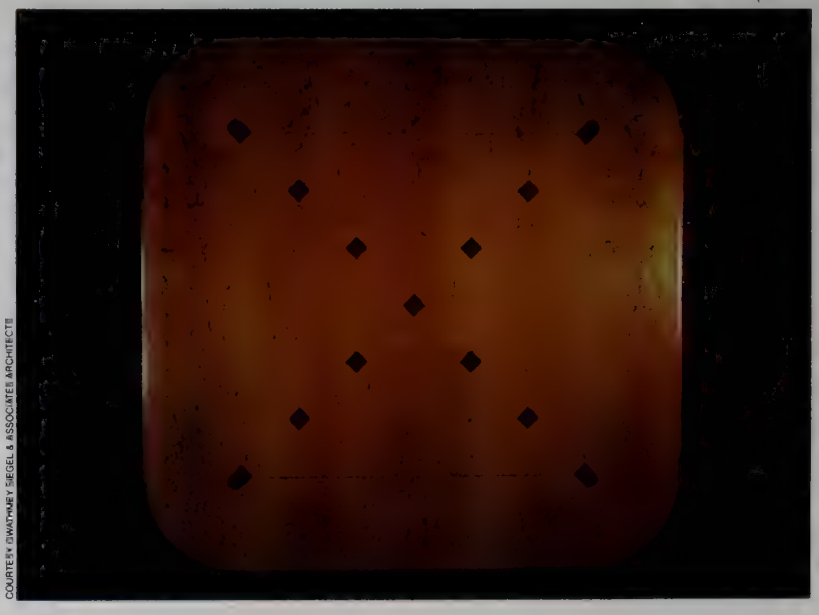
"We are known for our use of cabinetry and built-in furniture, where furniture becomes architectonic. It takes on more than the function of furniture—it enriches the architecture as well.

"The furniture that I most admire and that inspires our work is that of Frank Lloyd Wright, Gustav Stickley and the Viennese Secessionists—



COURTESY GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

Wagner and Hoffmann. However, we are not trying to follow a particular style. If the architecture is crafted and articulate and quite modern, the furniture should be too. But we can also work with the juxtaposition of the old and new. For example, in one apartment we were very supportive of the residents' antique collection and mixed the different periods. It was just a matter of the sensitivity of placement. But even if we use a his-



COURTESY GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS

"It's graphic and layered," says Charles Gwathmey of his cherry-and-inlaid-mahogany low table (above and top), created as part of his design of the de Menil house. Gwathmey believes "if the architecture is crafted and articulate and quite modern, the furniture should be too."

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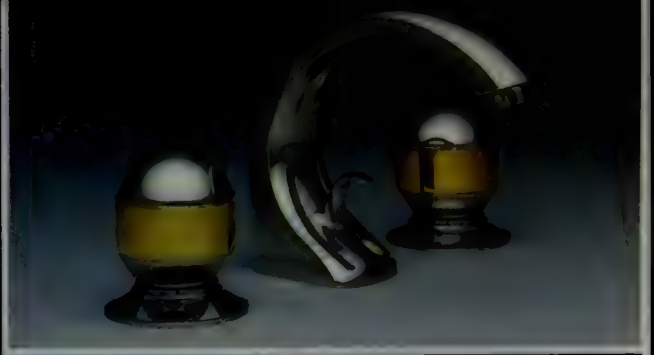
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WAYNE BOWE

Frank Gehry's exploration of materials has led to a new line of corrugated cardboard furniture. "My favorite is probably the big Grandpa chair," he says. "It feels like home."

toric piece of furniture that sets the theme, our main goal is to evaluate its scale, texture, color and how it works with the architecture."

Frank Gehry, Frank O. Gehry & Associates, Santa Monica: "When I did the cardboard furniture in 1972, I was trying to make the Volkswagen—a really cheap line of furniture for people. Since then, the fish lamps and the new line of cardboard furniture haven't been designed with the idea of selling them. I'm simply interested in the materials—the Formica and the cardboard.

"When I get excited about a material—like cardboard—I try to find out what that material does. I play with it until I get something that is comfortable and that expresses the character of the material. What I'm doing is very personal, exploring a material, seeing where it goes and where it takes me. It's something that keeps me interested in between projects, like some people play chess."

Ettore Sottsass, Sottsass Associates, Milan: "I don't have one single value in mind when I design furniture. It depends. Sometimes I design furniture because I need to do some research, sometimes I design furniture for mass production, and sometimes just for friends. The conditions for mass-produced furniture are many, and the conditions for a piece of furniture for a friend are different again.

"Aesthetics, practicality and comfort are always so interwoven that I don't know where one ends and the other starts. Isn't aesthetics a form of practicality itself? And isn't practicality an aesthetic decision about life?

"There are residences in which furniture from different design origins is just gathered around like in a catalogue—sometimes a catalogue of incomprehensible sentimental reaction. There are other residences that are compact in design: The walls, doors, floors, ceilings, lamps and furniture are all related in one design. Which is better, I don't know. However, if I design a house for a friend, I will try to understand how he lives, and I will try to involve myself with his project.

"I don't think there is any basic practical need that is separate from cultural conditions. Today we are sitting in a totally different way than Marie Antoinette sat on a chair or sofa. We are eating in a totally different way than Henry VIII ate. This means that the so-called practical need does not really exist. There are just needs and solutions to needs."

For both one-of-a-kind and mass-produced pieces, Ettore Sottsass blends practicality and aesthetics. His Donau Collection is of wood and is modestly decorated. The freestanding divider is open and accessible from both sides.



COURTESY SOTTSASS ASSOCIATES



ERIK STOLLER ESTATE

Richard Meier crafts many of his furniture pieces for specific spaces in his designs. At the Giovannitti residence in Pittsburgh, "the desk is part of a niche on a balcony," he says. "It's a place to write, to read and to meet."

Richard Meier, Richard Meier & Partners, New York and Los Angeles: "Furniture is an integral part of virtually any spatial conception. Whether built-in or movable, it is yet another means by which interior space can be manipulated and shaped. It serves to give scale, to define volume, to distinguish areas of movement from those of stasis, to punctuate, to populate and provide variety, and, of course, to accommodate functional needs. While a smaller and less complex order of design than architecture, it is nonetheless a spatial composition with its own laws of structure, function and aesthetics.

"No creative work is conceived in a vacuum, and I'd have to acknowledge the twentieth-century masters of design: Rietveld, Mackintosh, Le Corbusier and Breuer, as well as the Viennese—Wagner, Loos, Hoffmann and the Wiener Werkstätte."△

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So don't be alarmed when we tell you that our cleaning claim is full of holes. Our dishwasher wouldn't clean as well without them.



MAYTAG

THE DEPENDABILITY PEOPLE



ABOVE: In a pastoral setting in central Massachusetts stands a shingled contemporary farmhouse designed by Cambridge architect Graham Gund (below). OPPOSITE: Next to the terrace is a small tower, right, that houses the owners' study. The tall tower rises from the inner courtyard.

GRAHAM GUND
A MASSACHUSETTS RESIDENCE INSPIRED BY STABLES

TEXT BY ROBERT CAMPBELL
PHOTOGRAPHY BY STEVE ROSENTHAL

DESIGNED BY Cambridge architect Graham Gund for a rural site in central Massachusetts, the house looks like a cross between a stable and a country church. The chapel quality is the result of symmetry. The high entrance gable has an oriel in its middle and even a copper vent—not unlike a little cross—at the peak. Beneath the gable is an arched doorway flanked by two huge openings that are gridded as if they were windows. In the rear, peeking up over the gable, is something like a bell tower.

The gridded openings aren't windows, they're garage doors, and of course this isn't a chapel, it's a house. Entry is between the pair of garage doors, creating a sense of bigness



CAROL FATTA









LEFT: "The house was designed in the image of a stable, with entry through a central courtyard," notes Gund. "I used simple and traditional materials in keeping with that concept. Here, the roof comes down low to emphasize the gable form." ABOVE: "The entrance arches serve as a welcoming device," says Gund. "The granite-paved courtyard is the equivalent of the usual entrance hall." The fountain is made of copper, echoing the copper of the roof vents.

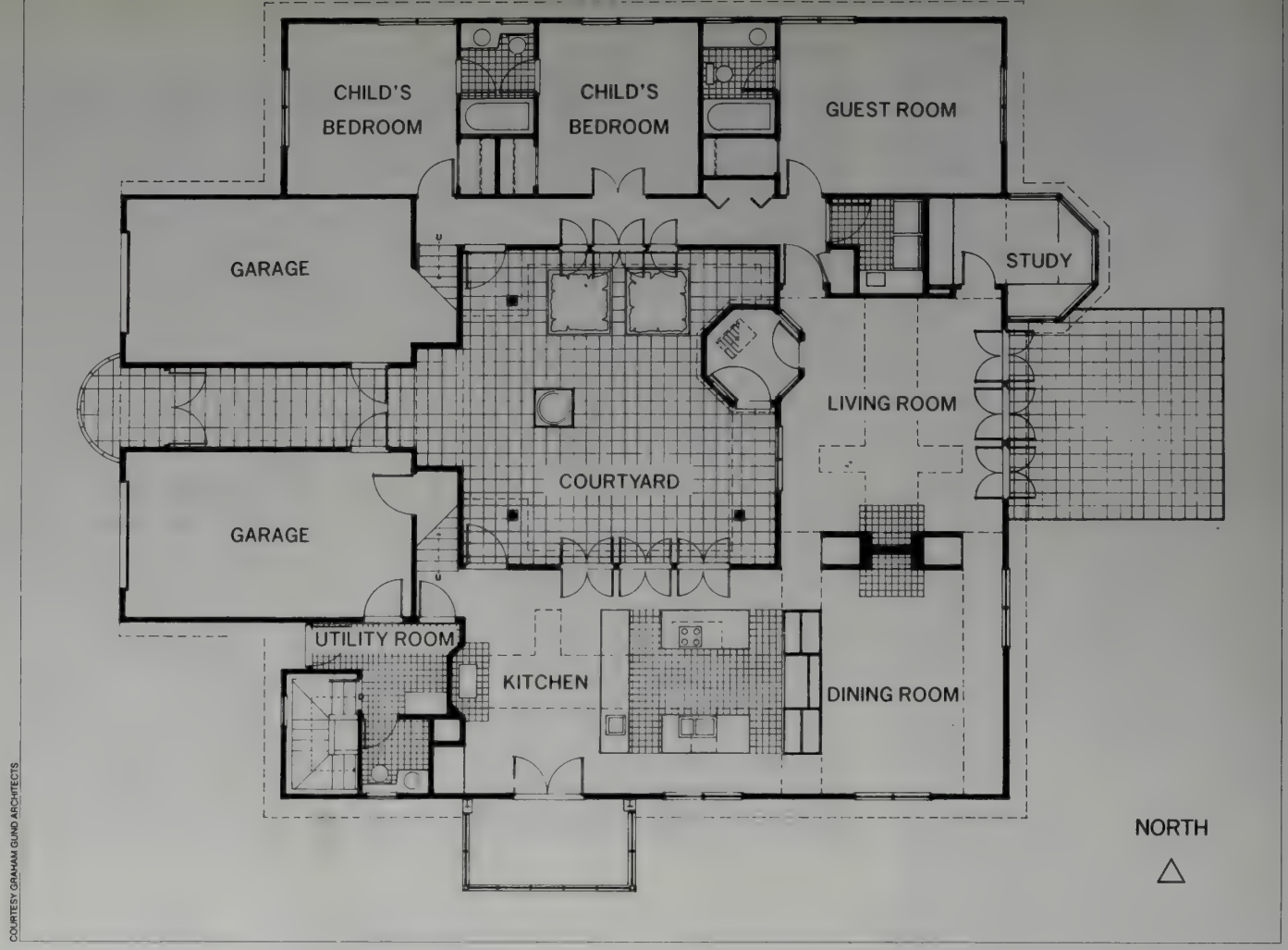
and formality that helps this single-family residence take command of a sweeping country site.

The archway—it turns out to be an open pass-through, not a door—takes you into a little courtyard. The whole house is organized like a square doughnut around four sides of this open court. "I'd always wanted a courtyard house," recalls one of the owners. She's a painter and landscape designer herself and lives here with her husband, their two daughters (aged ten and six), three dogs and four horses. "I'd seen a picture of one of Graham's houses," she says. "Later when I joined the board of overseers of the Boston Museum School, he was the school's architect and I met him. My husband and I had thought a long time about just rehabbing the old saltbox we were living in then, the one here on the property. Finally we decided we would do a real house. We'd hire an architect and do a real slam-dunk thing. So of course we went to Graham."

When Graham Gund talks about the house, he talks about barns and stables. In his office he opens a book to show a picture of Clover Top Farm, in Hertfordshire, which closely resembles the Massachusetts house. It's a round doughnut, circling a court, with a big symmetrical gable front and even a tower.

"What works in an open landscape is a cluster of shapes against the hills and open fields," says Gund. "And anyway we thought some reference to the country setting was called for—something barnlike, stablelike."

So the house emerged as a loose, comfortable country place organized



COURTESY GRAHAM GUND ARCHITECTS

ABOVE: The floor plan shows the paved entryway, far left, that leads into the central courtyard with the octagonal tower.



French doors lead to the living room, which flows into the entrance area of the tower beyond. "I used paler versions of the outside colors, such as pumpkin and light wheat, and kept things boldly simple," says Gund. "The gable form is repeated inside too."

around a courtyard. "She's very informal," Gund says of the wife. "She put the issues in terms of how she'd use the house with the kids. She's cooking, say, and the kids ask about birds out the window—she wants to have a bookcase with bird books right there in the kitchen."

"Yes, I was pretty much the client," the wife adds. "My husband was incredibly busy with his work at the time. For married couples that's probably a good thing. If you're working as a couple with an architect, you'd better have one person who's at least nominally in charge.

"I'd thought a lot about the house, living here on the site. About climate, about the best views. I wanted morning sun in the bedroom and in the kitchen. I wanted to be able to have a big meal for a lot of people. And I have personal tastes, of course. When I was at the Rhode Island School of Design I came to love the work of Frank Lloyd Wright and Charles Rennie Mackintosh."

The heart of the house is the big kitchen/family room, filled with sun and space, a room where you can do almost anything. "One of the first things my husband did was to tear apart and rebuild an airplane radio on the kitchen table," the wife recalls. "That made me feel good. I felt, 'We've got it right, we're going to be able to live here.' "

All the downstairs main rooms

ABOVE: "Everything in the kitchen seems to float," says Gund. Gaggenau stove and ovens. Sub-Zero refrigerator.

have pairs of oversize windows. "It's comfortable to be able to look outside whether you're sitting or standing," says Gund. "This way the windows can be oversize without having to be sliding doors or something modern. From the outside they're big enough to keep that barnlike scale. We contrasted them with small-paned windows in the tower and dormers."

Moving counterclockwise around the court from the kitchen and adjacent dining room, you come to the living room. Olive-painted tie beams cross the high-pitched ceiling. Earth-red trim and little olive squares accentuate the walls, as they do in several of the other rooms. The horizontal banding is strongly reminiscent of interiors by Frank Lloyd Wright. A fine stained canvas by the wife hangs over the fireplace.

An octagonal room at one side of the living room serves as the entry to that space. It's also the base of the octagonal tower that pokes up above the house. The tower's top floor—reached only by ladder—serves as a monastic viewing station. "The kids," says the wife, "talk about 'living in the castle.' They get high marks from their friends who come over."

The rest of the ground floor is devoted to a study—another octagon, a small tower that projects off from the main house—the two girls' bedrooms, a guest room, utility room,

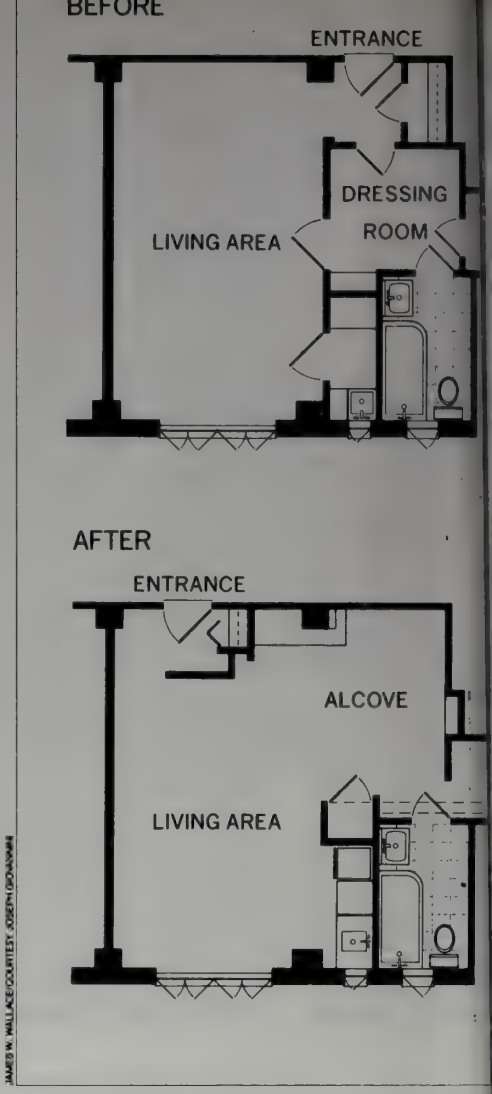
continued on page 82



"The three-story tower was a special request from the owners, who wanted to enjoy views of the distant New Hampshire mountains," comments Gund. "Now it's become a landmark itself, visible to the surrounding countryside. It draws one to the house."

JOSEPH GIOVANNINI
ARCHITECTURAL ELEMENTS DEFINE A MANHATTAN STUDIO REMODEL

TEXT BY FRANK O. GEHRY
PHOTOGRAPHY BY BILLY CUNNINGHAM



"THE MANHATTAN STUDIO was small and the client impecunious. I simply went at the renovation hammer and nail—designing it with no plans, only by eye, and building it myself by hand," says Joseph Giovannini.

Giovannini, an architecture and design writer, has a book coming out early next year on deconstructivism, inspired by Russian Constructivism and by the literary and philosophical movement known as deconstructionism. But for all his interest in it, Giovannini, as a practicing architect, doesn't claim to have applied its concepts to this small renovation.

The original space of the studio was boxy, with a small entrance hall, dressing room, pocket kitchen and main room, all divided by walls. By moving the front door from one end of the corridor to the other—with the permission of the apartment's co-op board—Giovannini was able to make the warren of spaces around the original entrance into an open sleeping alcove that turned the studio into an L. Around the new entrance door, he created a small vestibule and a closet.

"The existing beams inspired other beams and a similar language in the renovation," Giovannini says. In a situation that restricted him from changing the space much at all, he used the existing energy of the structure. Instead of converting and changing the architectural language, Giovannini used the original elements to build on, making more out of what was already there.

The existing beams constituted the apartment's only character. Ledges, shelves and partial walls are now layered on the back wall of the studio to form a type of shallow interior façade. The idea was to give the studio a "view" it didn't have (the front faces a bleak building) and to open up the small space as much as possible. Here Giovannini owes his influences to de Stijl and Russian Constructivism, as well as a bit to Rudolph Schindler. I'm pleased with that reference, because I too have been inspired by Schindler's work in Los Angeles. Giovannini also acknowledges the influence of Maurice Smith, his professor at M.I.T.

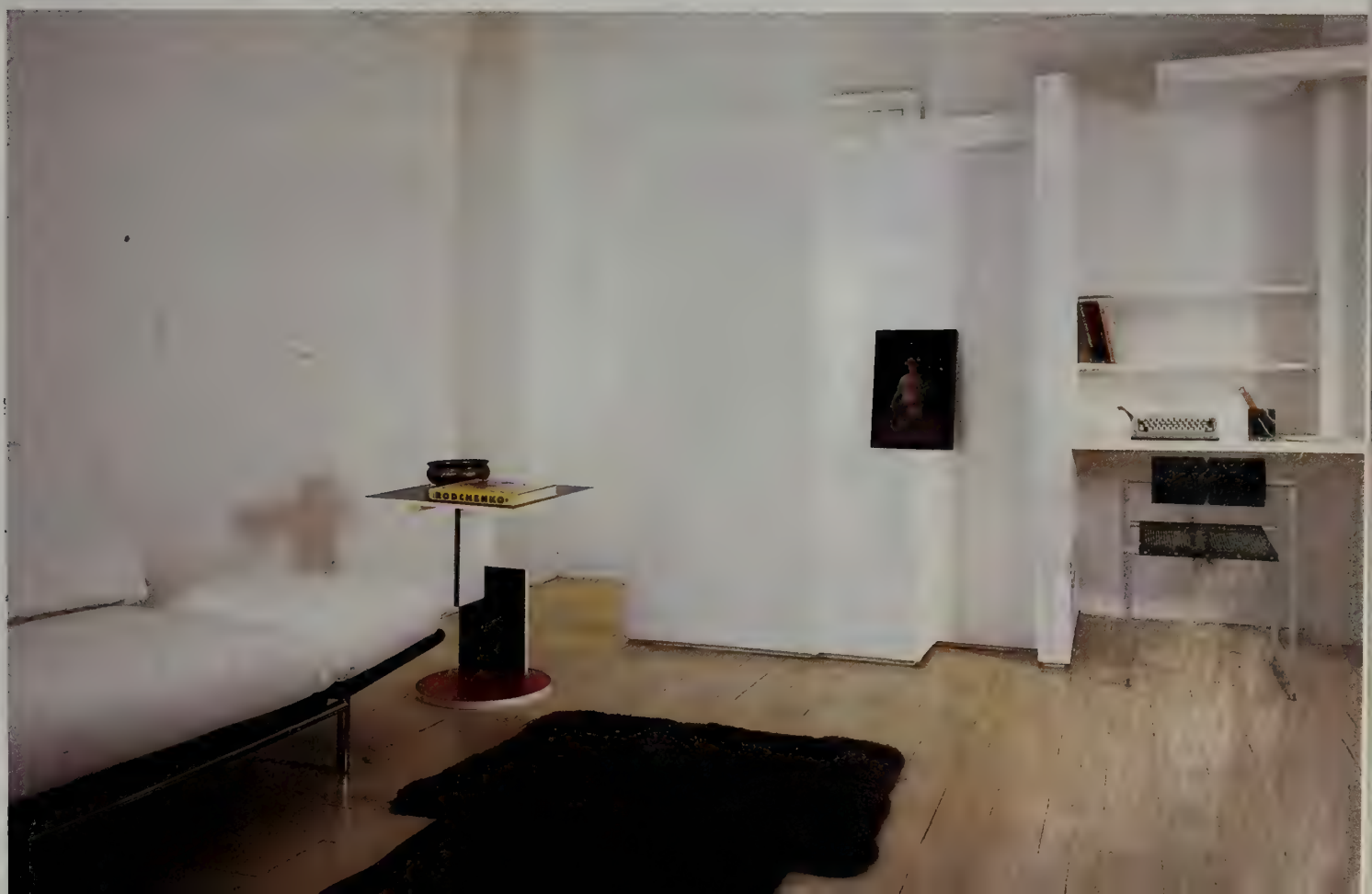
Given his budget and the limited architectural resources he had to work with, Giovannini only supplemented the space and made it better. He used what moved him in the 1931 building in a strong way, and the studio that resulted has great vitality derived from both the existing and the added elements. □

Critic-architect Joseph Giovannini (below) drew on the existing 1931 structure as well as de Stijl and Russian Constructivist influences to renovate a 425-square-foot Manhattan studio. ABOVE: Before and After plans show that the entrance hall, closet and dressing room were eliminated to open up the space. OPPOSITE BELOW: "I moved the front door to the main room," says Giovannini. "The de Stijl–like construction is the new entrance area with closet. To increase the sense of space, I didn't bring walls up to the ceiling." Table is a reproduction of a Gerrit Rietveld original; sofa from Pace. "The planes create a play of highlights and shadows, a geometric chiaroscuro."


CHRISTOPHER LITTLE



ABOVE: Bordered on one side by a built-in desk, an alcove is located where the original entrance had been. "The knot of elements—posts, beams, ledges—is an intensification or synthesis of the overall design," says Giovannini. Desk chair designed by Mario Botta; reading chair and stool by Carlo Forcolini. Rug designed by Alan Buchsbaum.



ABOVE: "The 'shifted' red plane links each area of the apartment and supports the sleeping loft," says Florian. At right, an arcade effect is created by regularly repeated doorways along the wall. "The furniture was chosen to be compatible with the design," says Florian. The sofa is by Le Corbusier, chair by Mario Botta, Clam table by Ward Bennett and stool by Pierre Chareau. The two pastel drawings, left and far wall, are by Tom Wasik.





FLORIAN-WIERZBOWSKI
DECONSTRUCTIVIST IDEAS IN A CHICAGO RENOVATION

TEXT BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY WAYNE CABLE



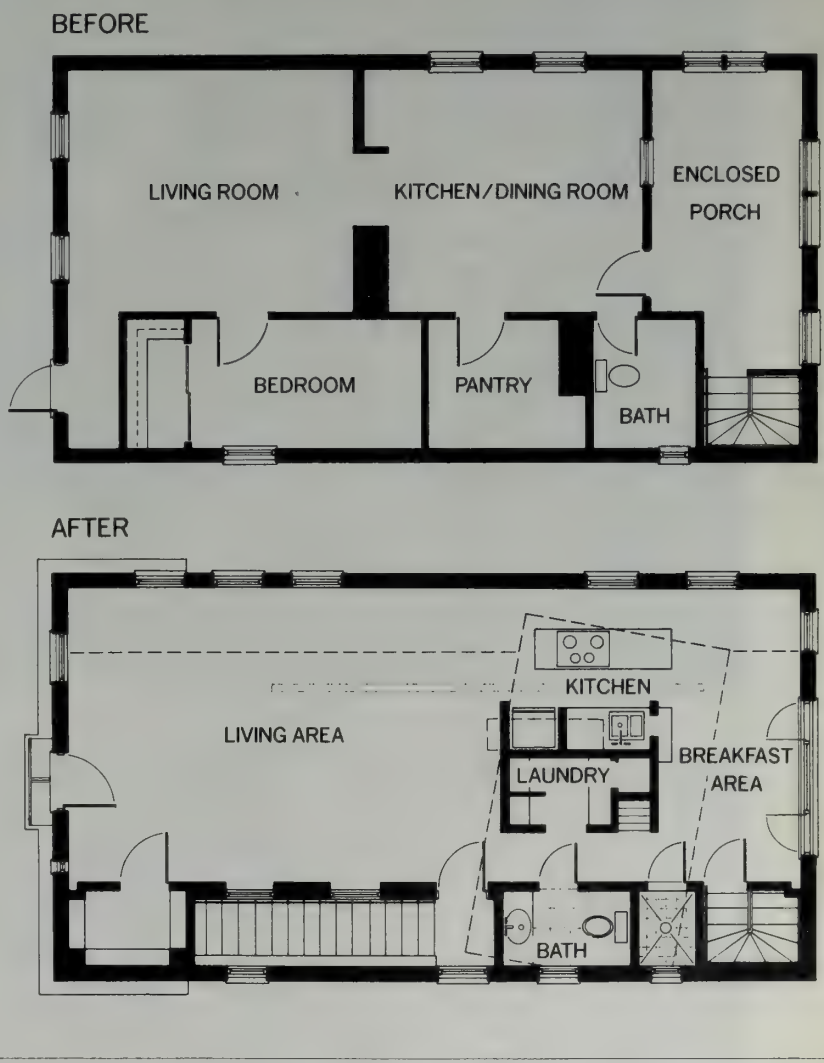
BRUCE VAN INWEGEN

OVER THE PAST twenty-five years, a number of what might be called indulgent commissions—the house for a mother, for a wealthy friend, for a lover—have propelled architecture in new directions. Robert Venturi did a landmark house for his mother; Charles Gwathmey did one for his parents; Frank Gehry, one for an artist friend. The houses all changed the field and helped launch careers. But potentially the most indulgent commission of all is the house an architect designs for himself.

In 1983 Chicago architect Paul Florian bought a small two-story frame duplex in Lincoln Park and, working with his partners, Stephen Wierzbowski and William Worn, remodeled it with very limited funds. The result is a design that may be spare and apparently simple, but one that is a Rosetta stone both for the intellectually ambitious young firm and for an architectural movement known as deconstructivism.

Florian lives in a 750-square-foot space that was formerly divided into several rooms and now feels as open as a loft. Here, out of view, the architects have experimented with the avant-garde ideas motivating a growing number of designers today.

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JAMES W. WALLACE/COURTESY FLORIAN-WIERZBOWSKI ARCHITECTURE

The Chicago firm of Florian-Wierzbowski renovated a small duplex for partner Paul Florian, and his second-floor studio reflects the influences of deconstructivism, 1950s modernism, de Stijl and Russian Constructivism. OPPOSITE LEFT: "In the kitchen, colored planes intersect the central white volume," says Florian. The cooktop is by KitchenAid. OPPOSITE RIGHT: The breakfast area with kitchen counter, right. Small table designed by Pierre Chareau; chair by Philippe Starck.

TOP: Paul Florian in his sleeping loft, a space made possible by opening the ceiling to the roof gable. "The skylight and the raised windows throughout avoid views of adjacent buildings," he says. ABOVE: The Before and After plans show that the apartment was originally divided into three main rooms. Dotted lines indicate the large rectangular red "plane" set on angle to the central white box that encloses the kitchen, a closet, the laundry area and a stair to the loft. "The red plane penetrates the wall and then reappears in the shower area," says Florian.

CENTERBROOK
A CONTEMPORARY HOUSE IN THE NEW ENGLAND STYLE



TEXT BY BRENDAN GILL
PHOTOGRAPHY BY NORMAN MCGRATH

On a windswept hill in western Connecticut stands Storm Ridge, designed by William Grover of Centerbrook Architects. Project manager was Stephen Lloyd. ABOVE: The southern entrance façade displays two sharply gabled wings that are joined by a lattice-front entry porch, with a solarium and second-floor hall at rear. RIGHT: "The stained-glass window at the front door is an abstraction of the overall floor plan," says the architect.

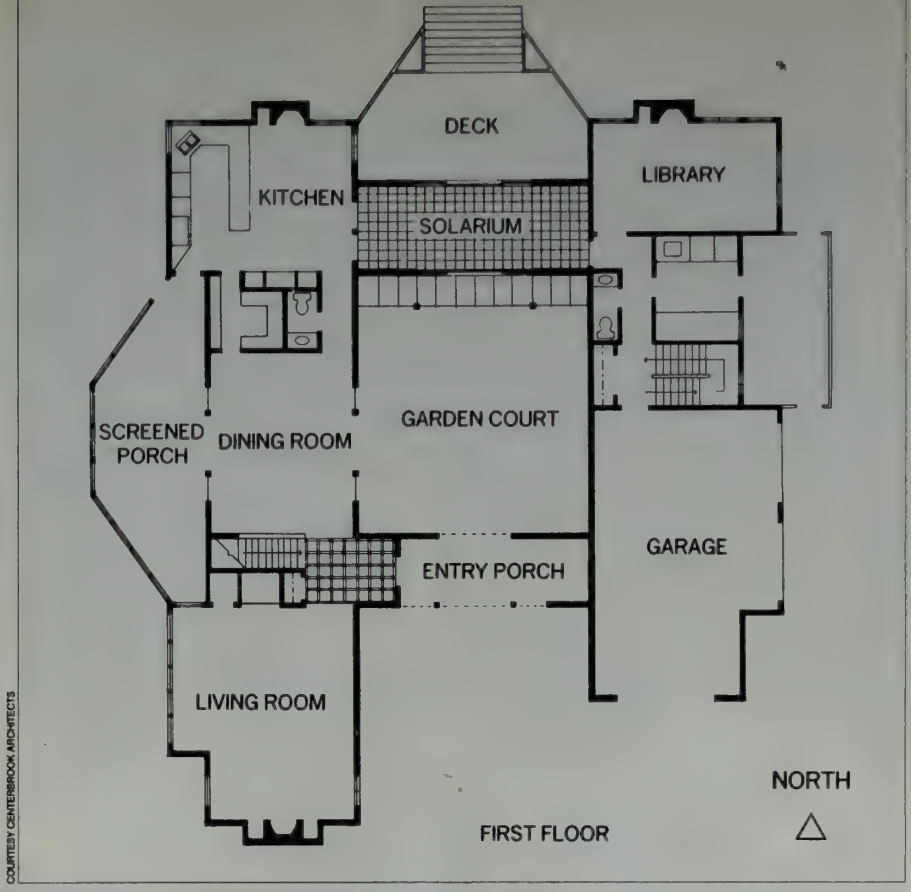


SNUGLY IN PLACE on the crest of a hill in western Connecticut stands Storm Ridge, a house that, though newly built, bespeaks in its steep gables, stout brick chimneys and clapboard siding a New England tradition well worth remembering. From its many windows one looks out over a series of wooded slopes and valleys, which end at last in the faint purple smudge of the mountains that peaceably divide little Connecticut from mighty New York.

The owners of Storm Ridge, Dennis Sisco and his wife, Alexine Lesko, are busy executives. Prominent on the list of requirements they drew up

"Storm Ridge was designed to take advantage of the views and the climatic conditions of its setting," says William Grover (below, with the sundial he designed for the east wing). RIGHT: The first-floor plan. BOTTOM: The traditional aspects of the clapboard siding and cedar shingles are offset by the projecting porch and the vertical bands of casement windows flanking the west-wing chimney.





COURTESY CENTERBROOK ARCHITECTS



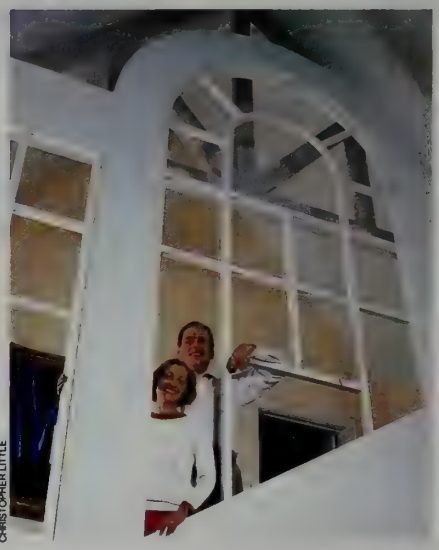


ABOVE: Grover and Lloyd designed a Palladian-style open frame to separate the living room from a stairway. Paintings on far wall by Robert Jessup. A work by Eduardo Olveira Cezar is at right. Interiors by Connie Beale and Ward Truesdale. Sofa fabric and low table, Donghia. RIGHT: Residents Alexine Lesko and Dennis Sisco. BELOW: The master bedroom is lit by a west-facing bay and a window set high in a dormer. Painting by Amy Vonnegut. Hansen lamps. Stark carpet.

for architect William Grover and project manager Stephen Lloyd was ease of maintenance and effective control of the vexatious emergencies that are the commonplaces of country living. And because they have an active interest in contemporary art, the couple asked Grover and Lloyd to provide plenty of wall space on which to display their ever-increasing collection.

For the interiors, they sought comfort and simplicity—simplicity to the point of omitting draperies and shades, even in the bedrooms. "We like being waked by the sun," Dennis Sisco says, "and we like looking out at the stars as we fall asleep."

How did Storm Ridge come to receive its somewhat ominous name? Whenever the Siscos visited their



CHRISTOPHER LITTLE



property, it seemed a violent storm—rain, hail or snow—would sweep down upon them without warning. They hoped to placate the gods by including "storm" in the name; that ruse having proved unsuccessful, today they take pride in the unpredictably wayward weather to which their setting exposes them.

Though the cubical bulk and slanting roofs of Storm Ridge evoke ancestral images, its rambling floor plan is radically unlike that of the usual eighteenth-century farmhouse. The house consists of two almost equally capacious wings, joined in front by a

latticed porch and at the rear by a solarium. "The wings function differently," Grover says. "One lends itself to entertaining guests, the other to day-to-day family living." Between the solarium and the entry porch lies a well-protected garden court, now planted in the Japanese manner. The west wing is entered through a marble-floored hall. Directly opposite is a stairway of highly polished yellow pine, separated from the dining room by an intricately joined rectangular grid that serves as a railing, and from the upper level of the living room by a mock-Palladian window, lacking glass and any architectural function except that of pleasing the eye.

The living room leaps up a full two stories to the ridgepole; a fireplace stands at the far end, with vertical bands of windows rising at either

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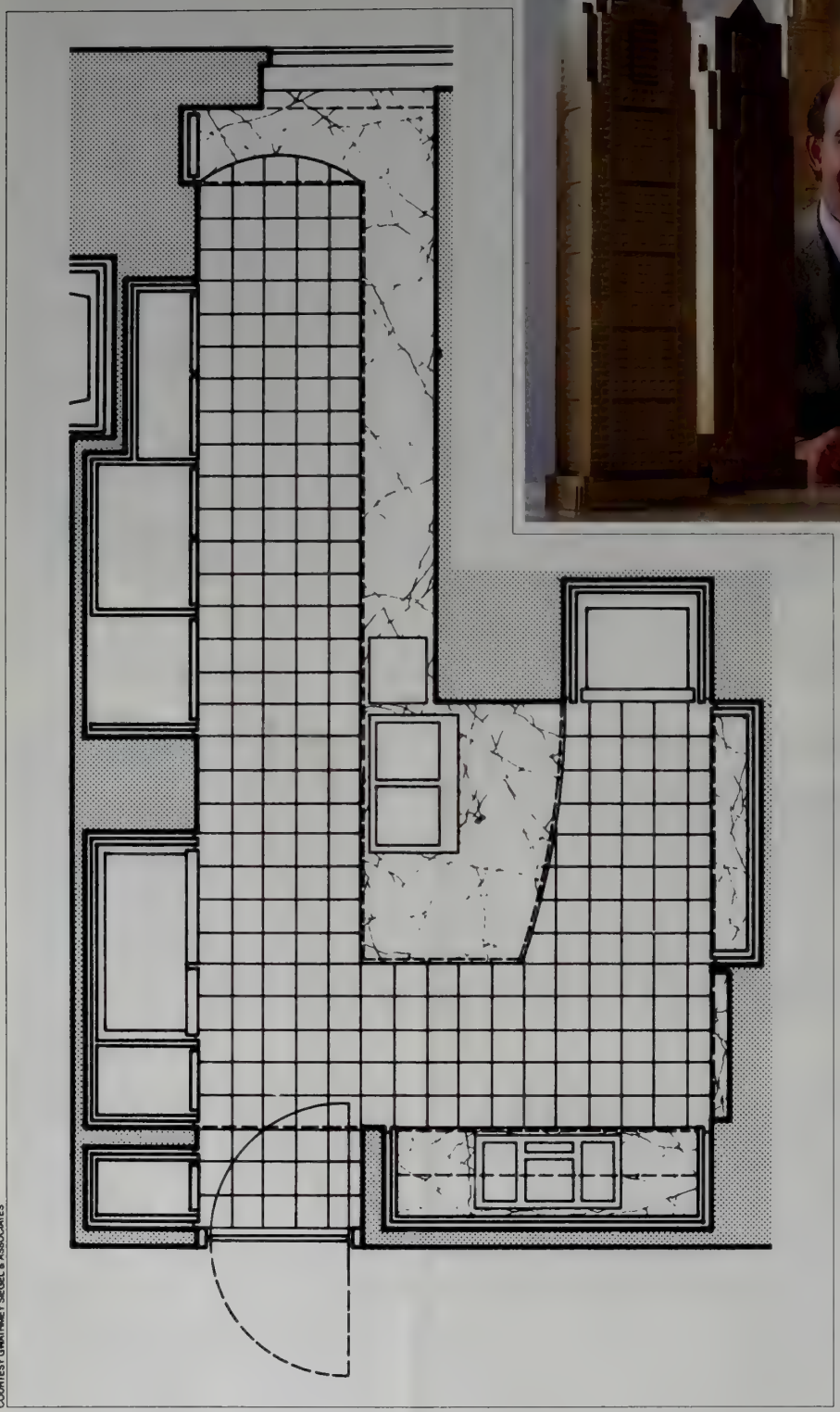


ABOVE: The projecting screened porch encompasses vistas to the north, west and south. "The views here are like paintings and the windows act as frames," says Grover. BELOW: Sheltered by the two wings, the central garden court can be closed off at the solarium and the entry porch for privacy.





JIM MCHUGH



COURTESY GWATHMEY SIEGEL & ASSOCIATES

"The marble and ash are 'self-decorating' materials that enhance the surfaces," says Charles Gwathmey (above) of the kitchen in a Fifth Avenue apartment designed by Gwathmey Siegel & Associates. "The kitchen is warmed by rich, subtle colors and lighting effects," he adds, "creating a calm and introspective environment." LEFT: The plan of the L-shaped space indicates the curved countertops—concave at the window (top) and convex at the projecting work space (center).

OPPOSITE ABOVE: "The ash cabinetry provides a link to the rest of the apartment," says Gwathmey. Across from the central work space is the gas cooktop with soft overhead lighting. OPPOSITE: The long, corridor-like space allows for ample work surfaces and cupboards. Walls are covered in white tile, floors in pink. Kitchen equipment is stainless steel. The oven is at right, with television above.

"The interior space was carved out from the existing perimeter of the building."

KITCHENS: GWATHMEY SIEGEL

FORM FOLLOWS FUNCTION IN A FIFTH AVENUE APARTMENT

PHOTOGRAPHY BY RICHARD BRYANT





BATHS: PETERSON, LITTENBERG

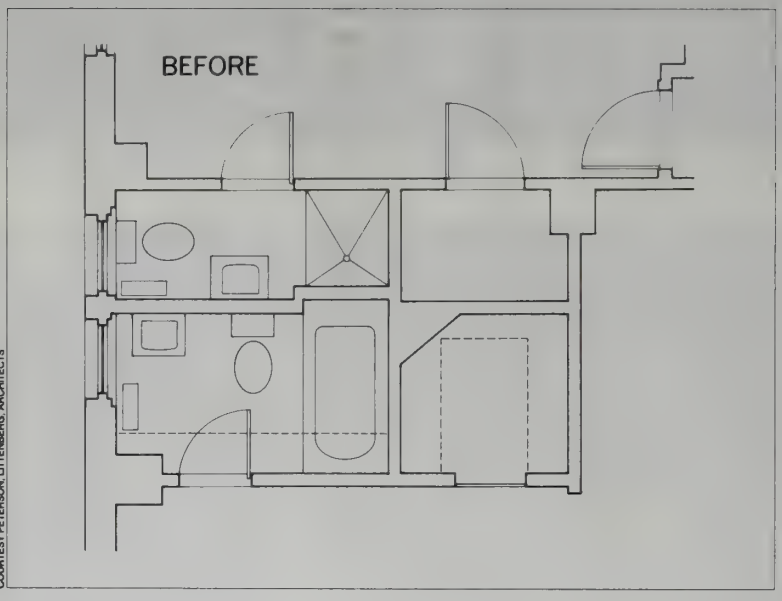
VAULTING AMBITIONS FOR A TRADITIONALLY CRAFTED SPACE

PHOTOGRAPHY BY ALEC MARSHALL

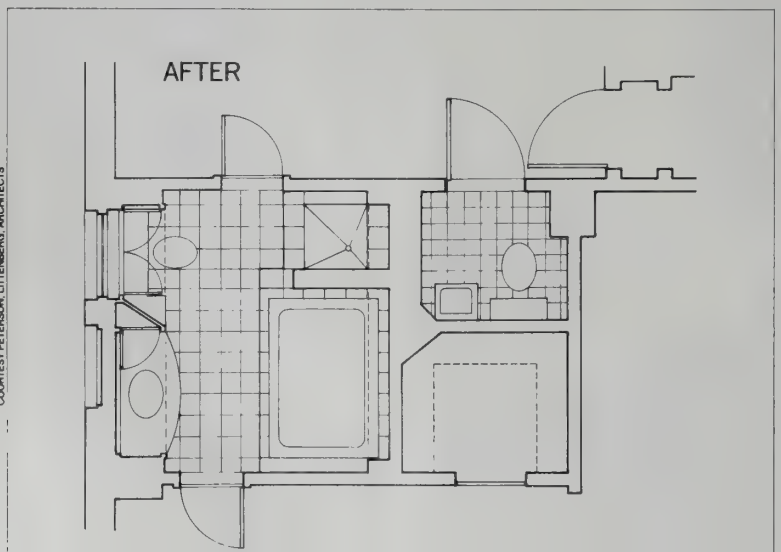
A traditional 1929 Manhattan building with nine-foot ceilings is the setting for Barbara Littenberg and Steven K. Peterson's renovation of a bath for client James A. Britton. BELOW LEFT: Before and After plans. The architects repartitioned two small baths and a closet into a larger bath and powder room.

BELOW: "Materials—a parchment-colored marble, the mahogany cabinetry and trim—were chosen to look strong and luxurious," says Littenberg. The shower enclosure stops short of the ceiling "so that it remains continuous and does not further subdivide the small (8′ x 8′) space. Mirrors were added to expand the room in an interesting, ambiguous way."

"The vaulted ceiling unifies the master bath and alters its apparent scale."



COURTESY PETERSON, LITTENBERG, ARCHITECTS



COURTESY PETERSON, LITTENBERG, ARCHITECTS



RIGHT: "The mahogany detailing is reminiscent of a ship's interior," says Peterson. "The rectangular keystone element at the center of the vault is repeated on either side of the room. Surrounding it are light boxes that give an even glow." Mahogany trim applied to the ceiling "emphasizes its curvature," he adds.

BELOW RIGHT: Architects Steven K. Peterson and Barbara Littenberg are a husband-and-wife team. "We used the vault in the Britton renovation as a device to unify and order the space," Littenberg says. "It collects together in a simple way the diverse elements of a bath while at the same time creating cabinet space and opportunities for indirect lighting."





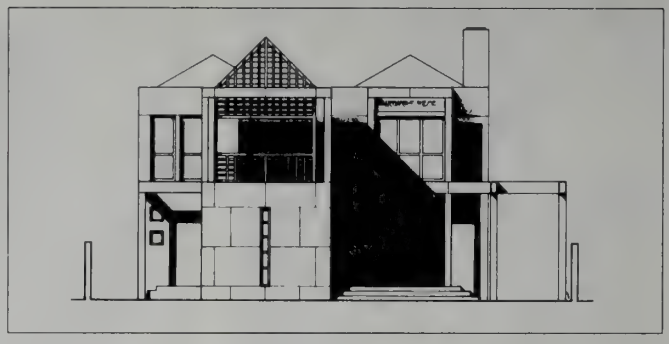


PROJECTS: PANOS KOULERMOS

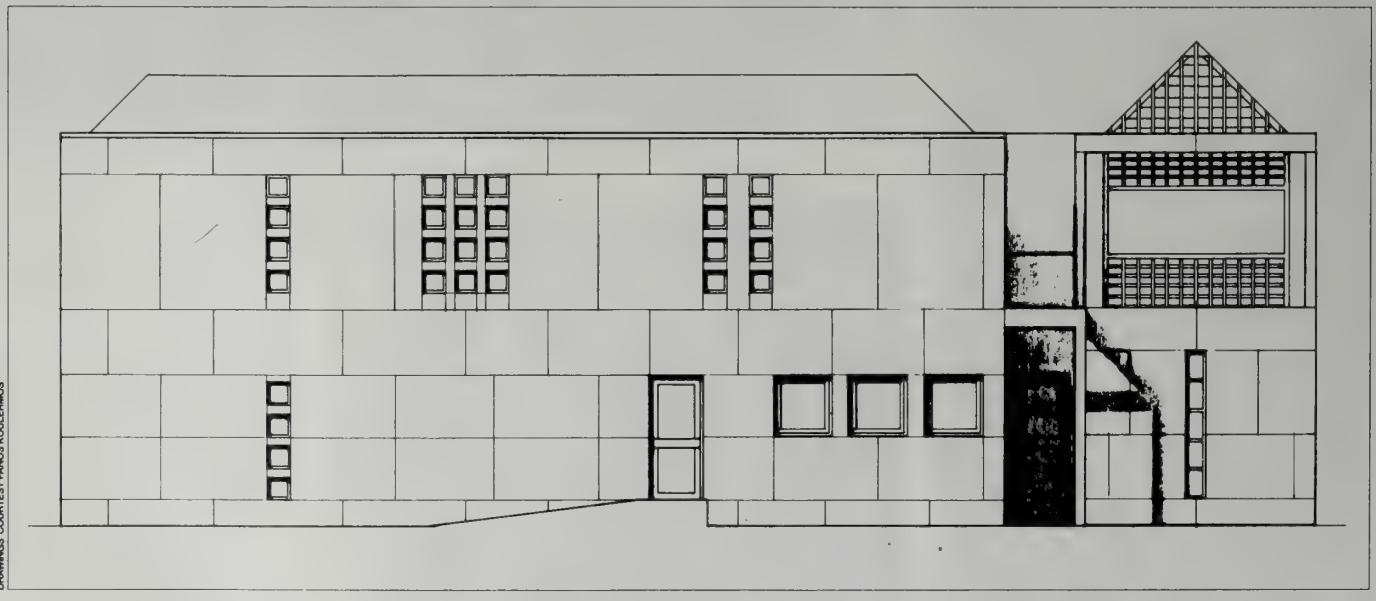
DRAWINGS AND MODEL FOR A SANTA MONICA HOUSE



"It's a variation on the single-family dwelling," says Los Angeles-based architect Panos Koulermos of a 4,000-square-foot house he designed for a couple in Santa Monica, California. ABOVE: The south facade of the model shows the house's "visual diversification," says Koulermos —light, open elements at the rear garden area, left, moving toward the more closed, formal aspects of the front part of the residence.



RIGHT: A drawing of the rear elevation features the "gazebo tower" over the family room, with a patio and a pergola to the right. "The gazebo is a traditional garden object, here given a new formal configuration," says Koulermos, "to provide a different experience." BELOW: The long north elevation highlights the rectangularly patterned stucco surface.

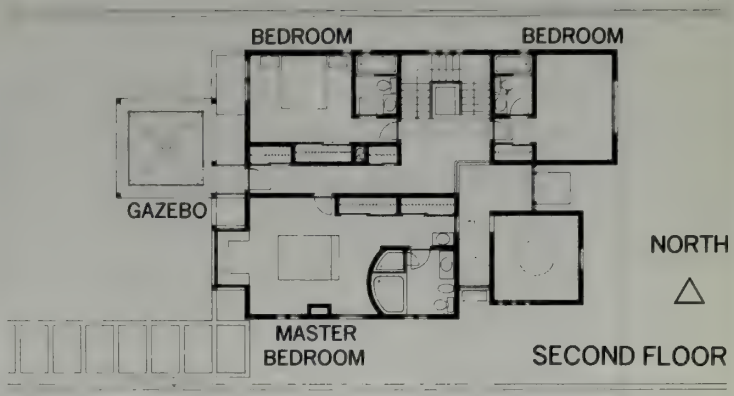


DRAWINGS COURTESY PANOS KOULERMOS



JIM McHUGH





ABOVE LEFT: Koulermos in his Westwood office. "An overview shows the concept of the house as an urban cluster, increasing its apparent size and adding more complexity to the design," he says. The model of the house was built by Alek Zarifian.







MERIRIL BARELLA/COURTESY PANOS KOULERMOS

TOP RIGHT: In plan, the long east-west axis predominates. Living areas and a music room open off the ground-floor hall; three bedrooms flank the second-floor hall. The gazebo-topped family room is located at the end of the axis, left. ABOVE LEFT: A drawing of the south elevation. "The pergola forms a walkway between the house and the garage," says the architect. LEFT AND ABOVE: "The front façade of the house is more urban and ceremonial," says Koulermos. The double-height music room for the musician client creates what Koulermos calls the "music tower" (the wing at left on the model and elevation drawing). "It is a building within a building," he adds, with a cutaway façade framing the shed roof and cylindrical skylight. "It catches the light all day, constantly transforming itself."

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GRAHAM GUND

continued from page 65

baths and the twin garages. Upstairs is the master suite, centered in the command position directly over the main entrance. It proves to be the room with the oriel. Ingeniously, stairs descend from the master suite in both directions, so that it's possible to circumnavigate the house without having to go outdoors to cross the open archway.

In the center of everything is the courtyard, the hole in the doughnut, a frozen Zen garden in the winter and a cheerful place for meals in the summer. "I wanted to pave it in brick that would look as if horses had trodden on it," says Gund. The wife felt brick was wrong, and a compromise was reached with small granite paving stones. The stained cedar-shingle roof sweeps down low all around the courtyard, keeping it human in scale and providing a foil for the tower popping up through it.

Outside, the beautiful site remains largely untouched. Carefully placed windows frame its views. "We went to Maine for four days while the house was being built, and when we came back the first-floor framing was up," the wife remembers. "I was blown away by how much more gorgeous the surrounding views were now that they were framed by the window openings. It was like a mat around a picture."

She plans future landscaping modeled on the ideas of Gertrude Jekyll. "There will be lots of flower beds around the house, formal and geometrical, then loosening up as you get farther away," she says. "The idea is to connect the house to the land."

For all its grandeur, its tower and its bold sweep—and its recall of barns, churches, stables and castles—the house is exceptionally comfortable and livable. Rich in imagery and food for the imagination, it is filled with options. It's a place for raising children, cooking Christmas dinner, riding horses, growing flowers, repairing airplane radios, or any other activity an energetic family might bring to it. △

FLORIAN

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The architects removed the interior walls and ceiling to reveal the house's envelope—the basic shape of a house in a Monopoly game. Within this shell, painted white, the designers placed architectural fragments that they have shifted and "eroded." A large white central box at the rear of the space houses a small kitchen with a sleeping loft above. A green wall along one side is detailed to look detached. A red plane slices through the green wall and the white central box at an odd angle. A black linoleum racing stripe is set into the seamless white floor. A semi-attached truss floats over the living area.

The architects have, in their words, "violated perfection." Starting with an elementary shape, they broke its order and destabilized its balance. "We pushed and pulled elements, removing some things, shoving others," says Florian. "There's a sense that something got dislocated, as if elements were scissoring through, starting here and shifting there."

The white shell accentuates the independence of the dislocated parts. Even the colors of the fragments seem unstable—the hovering plane slides between pink and red; the long wall between yellow and green.

Florian acknowledges certain influences, but they are, like the forms, oblique; the design eludes stylistic categories. The shifted ceiling recalls the early-twentieth-century work of the Russian Suprematists and Constructivists; the intersecting planes recall Dutch de Stijl. Florian says he is interested in the collages of Kurt Schwitters and in 1950s design and architecture. The architect has also worked with notions of deconstructionism, the literary and philosophical movement that has inspired the current, similarly named architectural movement.

Like others now looking toward early modernist work, the architects have mixed and transformed their precedents with contemporary theory, to take their design well beyond simple revivalism. △

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side. The ceiling is supported by a crisscross of beams that, their use as supports aside, playfully echo the beams one might encounter in some ancient English village church.

Through wide French doors the dining room gives onto an immense screened porch, from whose shelter one would be content to sit in a comfortable wicker rocker and observe the fiercest of approaching storms. Space has been found for a butler's pantry between the dining room and the kitchen—a room best described as amounting to a small house in itself. On the second floor is the master suite, agreeably eccentric in shape and layout. A high-backed bird's-eye-maple bed overlooks a no-less-kingly whirlpool bath, while other facilities are concealed behind a screen of glass blocks. There is also an admirable variety of closets, about equally divided between "his" and "hers."

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So the house stands, fresh from the architect's pencil and the builder's hammer and trowel. Being soundly designed and soundly built, as the years pass it will assume without loss of grace the authentic look of age that for the time being it can only lightheartedly pretend to. Soon enough its sharp edges will soften, moss will darken its stone steps; strangers making their way along the valley may glance up and, catching sight of the chimneys and gables, shake their heads and say, "How well they knew how to build, those old ones!" And the Siscos on their green hillside will have reason to know better. △



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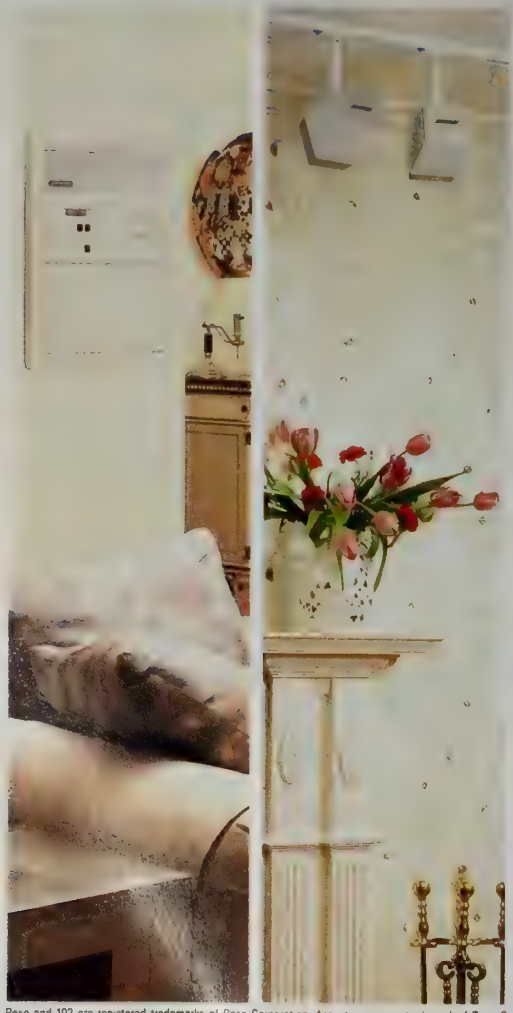
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A Heritage of Storms—Byron at Newstead Abbey



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CITY OF NOTTINGHAM MUSEUMS: NEWSTEAD ABBEY

"Through thy battlements, Newstead, the hollow winds whistle; /Thou, the hall of my fathers, art gone to decay," wrote Lord Byron in the poem "On Leaving Newstead Abbey," 1803. LEFT: An 1807 watercolor of the poet.

ABOVE: Originally a medieval priory, Newstead Abbey in Nottinghamshire was home to the Byron family for nearly three centuries. A watercolor depicts the west façade, which includes the remains of the priory church.

EDUCATION IN eighteenth-century England was still conducted upon spartan lines, and if a boy were summoned to his headmaster's presence he could usually expect a beating. But for a certain ten-year-old pupil on May 22, 1798, such a command had a very different outcome—the master offered him "some cake and wine, and told him that . . . he was now a lord." The "little treat" and the pedagogue's "respectful manner," the boy afterward recollected, "gave him at once high opinions of his new dignity."

Thus plain Master George Gordon Byron, only son of an impoverished Scottish widow, became overnight the sixth Baron Byron. He inherited that high-sounding title through the death of his paternal granduncle, an eccentric and embittered recluse who had long lived alone—except for a village mistress, an aged manservant and the crickets on the hearth he had taught to answer to his voice—at Newstead Abbey, a huge dilapidated mansion in Nottinghamshire on the verge of Sherwood Forest.

If, as a boy, Byron was proud of his title, when he grew up he became almost equally proud of what he called his "heritage of storms." Three of his immediate forebears had lived remarkably tempestuous lives—his granduncle, nicknamed the "Wicked Lord" since he had killed his nearest neighbor during a duel fought by the light of a single candle in a room above a London tavern; the poet's grandfather, a gallant vice admiral known as "Foul Weather Jack" because the vessel he commanded was perpetually running into storms; and Byron's father, "Mad Jack," a handsome young soldier who had first eloped with a fashionable married woman and then, after she died, captured a plain Scottish heiress and rapidly dispersed her fortune.

From the Wicked Lord, Byron's chief inheritance was Newstead Abbey itself, which the old man had already stripped of the ancient oaks that once surrounded it and which was then a semi-ruin. Not until 1817 (when the poet, by this time a romantic exile, at last parted with the "melancholy mansion of my ancestors") did the new occupant, his former schoolmate Colonel Thomas Wildman, make any serious attempt to restore its crumbling fabric. Wild-

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A Heritage of Storms—Byron at Newstead Abbey
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CITY OF NOTTINGHAM MUSEUMS, NEWSTEAD ABBEY

Now a museum, Newstead Abbey is a repository for many Byronic artifacts, including a leather helmet designed and worn by the poet, his sword and pistols, his inkwell, his dog Boatswain's collar, poetry manuscripts and portraits of some of his romantic interests.

man's restorations were extensive and often much too thorough, but thanks to his efforts Newstead still stands. Today it is one of Great Britain's most fascinating literary monuments and a medley of contrasting architectural styles.

The present west front, for example, includes a single tall triple-arched façade of fine medieval masonry remaining from the late-thirteenth-century priory church that the Byrons had acquired and largely demolished after Henry VIII's dissolution of monasteries, and had then linked to the country house they constructed on its site. The seventeenth- and eighteenth-century lords were enthusiastic builders and collectors.

Even the Wicked Lord, before he fell into disgrace and began his depredations, had been a well-known man of taste. His devoted old servant, Joe Murray (who was afterward to join the poet's household), recalled that whenever "my late dear lord" heard that "any very costly, rare articles of vertu" were being sold in London, he would immediately "order horses to his carriage and set out at a moment's notice" and promptly bring them back to Newstead.

Although the poet never collected pictures, he seems to have inherited his granduncle's affection for wild animals—among the Wicked Lord's menagerie was a wolf, which grew to immense size, and "so tame that it played with the cows and ran about with the dogs." Byron, too, kept both a wolf and the bear he bought as an undergraduate at Cambridge. But before he inherited Newstead, the artworks had vanished like the oaks.

Today Newstead Abbey is one of Great Britain's most fascinating literary monuments and a medley of contrasting architectural styles.

For several years Byron and his difficult, ill-tempered mother were much too poor to move into their new home, which was leased to various tenants. During his boyhood they temporarily settled down at Southwell, a pleasant neighboring country town. And there we have one of our first glimpses of the nascent genius, whom a woman friend remembered crossing the local green, a cricket bat on his shoulder, as a "fat, bashful boy, with his hair combed straight over his forehead."

His education at Harrow and Cambridge, however, soon taught him many stimulating and some dangerous lessons. Once he could consider himself a man of the world, he decided he must occupy Newstead, and in April of 1809 he celebrated by holding an uproarious party there, to which he invited some of his favorite acquaintances. It was a bizarre festivity, and to make it still more romantic and fantastic—this was the age of the popular "Gothick novel"—numerous picturesque details were thrown in. Many of the guests wore monkish robes and drank burgundy from the "Abbot's" notorious skull-cup, a medieval cranium Byron had unearthed in the cloisters and sent to be set and mounted, whence it was "returned with a very high polish, and of a mottled color like tortoise shell."

The revelers also had female attendants. *Where Superstition once had made her den/Now Paphian girls were known to sing and smile*, Byron would write in the opening canto of *Childe Harold's Pilgrimage*, the poem that in 1812 brought him nationwide fame. Just who these young women may have been is a problem that Byron's biographers sometimes solemnly discuss, but the Newstead housemaids —those "makers and unmakers of

continued on page 98

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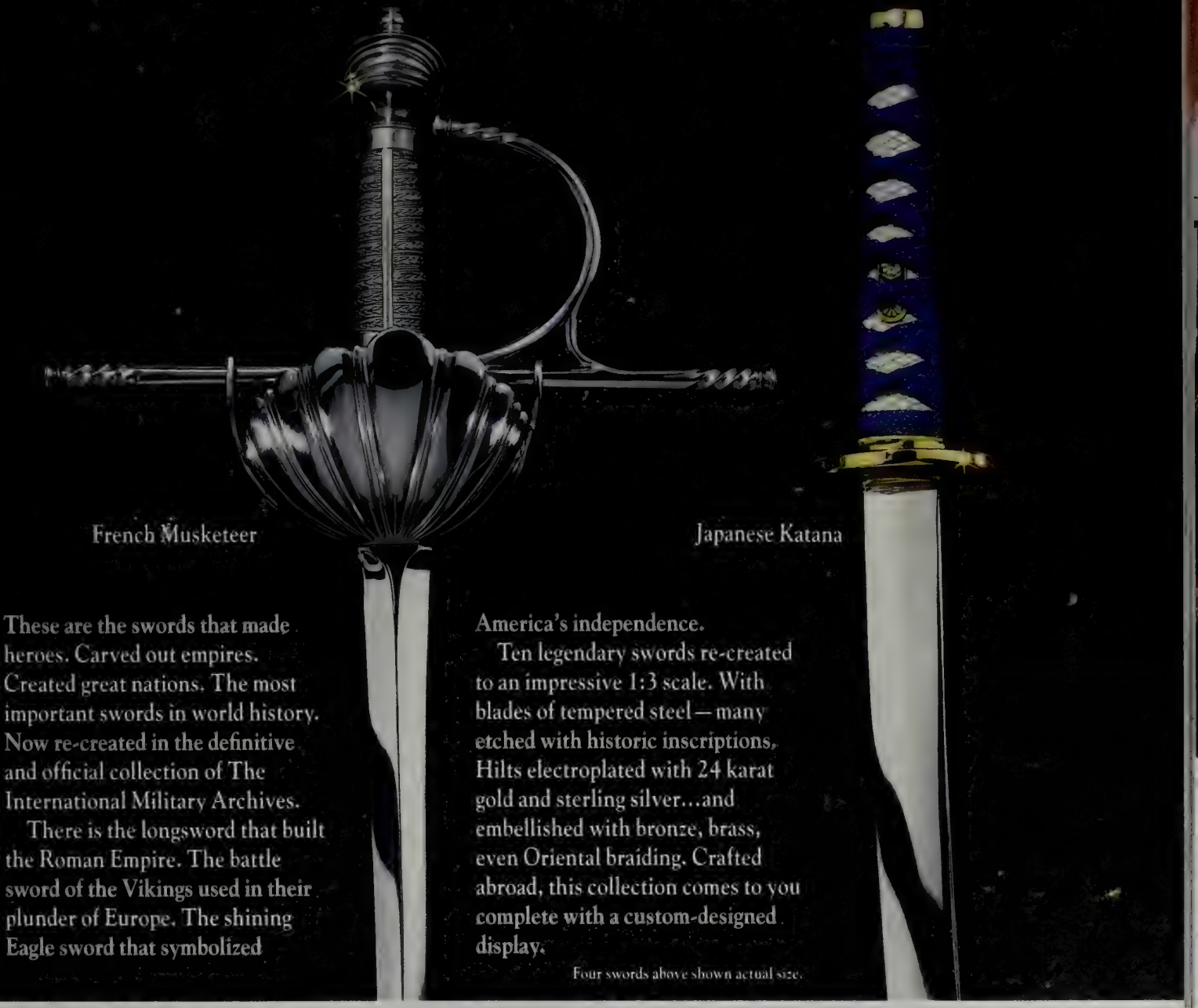
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PETER QUENNELL

Byron at Newstead Abbey

continued from page 94

beds," as Byron once called them—seem, on the whole, the likeliest candidates. (Among the personal records he himself hoarded, and which his modern publishers have faithfully preserved, is a collection of six long, passionate letters addressed by a maid named Susan Vaughan to her employer and "Dearest Dearest Friend." Byron may not have welcomed or even troubled to answer them. But they tell their own pathetic tale.)

Although Newstead has undergone many changes since Colonel Wildman set his architects to work—besides substituting a boldly Victorian façade, they destroyed the medieval Great Hall where the poet and his sparring partner Robert Rushton regularly used to box and fence—the house today remains the central point of Byron's extraordinary life.

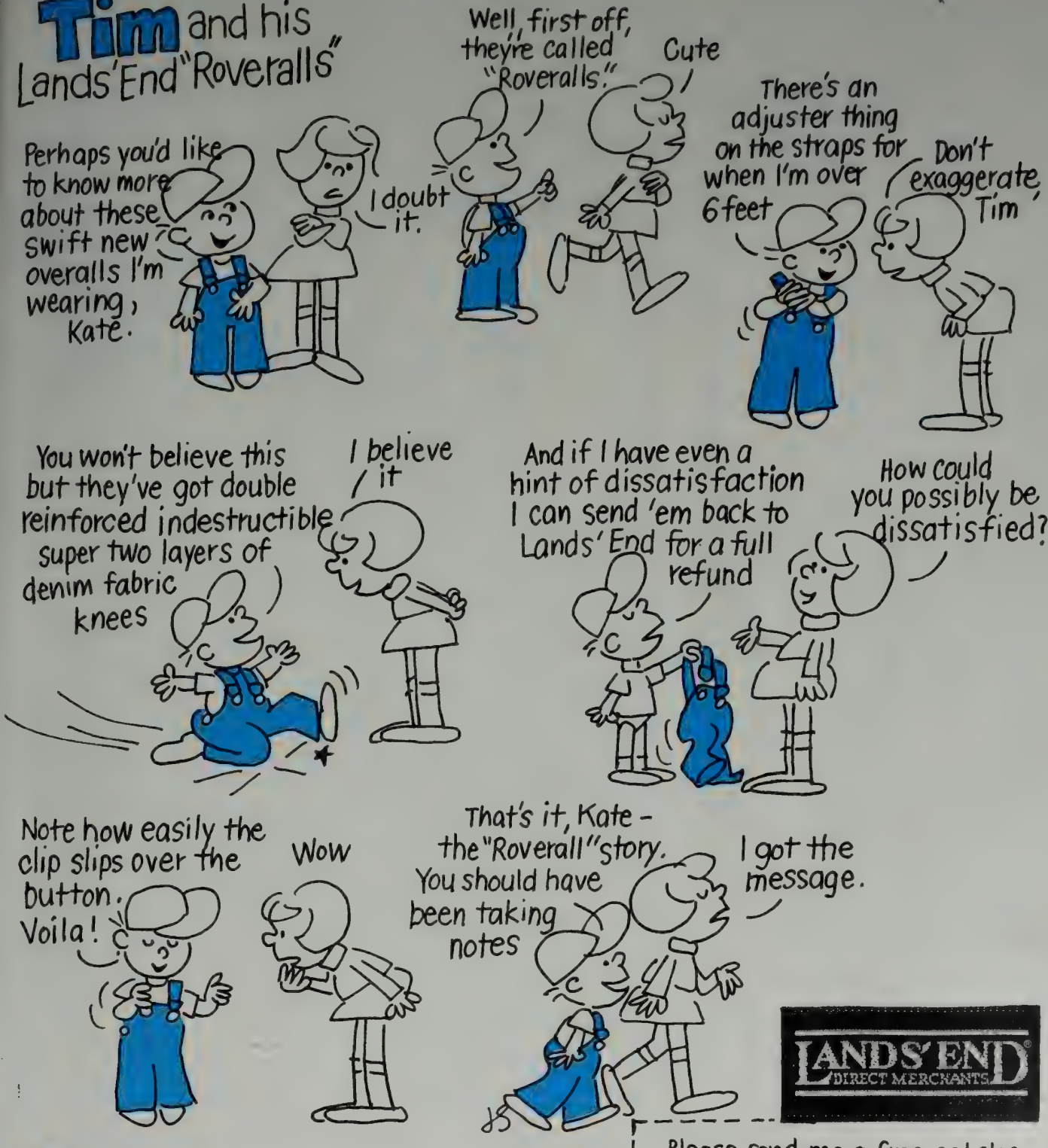
Strangely enough, one of the smallest and probably least-changed rooms throws a vivid light upon an odd aspect of his complex personal character. This was his bedroom above the ancient cloistral courtyard, from which it is approached by a nar-

Byron kept both a wolf and the bear he bought as an undergraduate at Cambridge.

row, twisting flight of stone steps that must have tired his lame foot. But the feature that surprises most is the sumptuous bed he installed. A large affair considering the size of the room, it has richly patterned draperies, and on its domed canopy displays gigantic gilded coronets.

Modesty was never a Byronic virtue—he once compared himself to Napoleon, slightly to the emperor's disadvantage—and at the heyday of his literary renown he could seldom quite forget, or indeed allow the world to forget, that he was not only a poet but a peer.□

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Cool Luster in Palm Beach



Shimmering Spaces for an Oceanside Apartment



INTERIOR DESIGN BY JOHN SALADINO, ASID
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY LANGDON CLAY



DESIGN CAN BE an antidote, or foil, to environment. One thinks of Moorish abodes—with their cool, shaded interiors, their splashing fountains and mosaics—that must have been a balmy surcease after a hard day of chopping off the heads of noisome Spaniards.

PRECEDING PAGES: "Gauzy draperies increase the feeling of a refreshing oasis," says John Saladino of his design for a Palm Beach oceanfront apartment. "The living room ceiling, lacquered to a blurred mirror finish, enhances the overall illusion of height and coolness."

OPPOSITE: David Fisch's murals of "cloud trees" suggest the atmosphere of a gazebo in the entrance hall. BELOW: "I used cool colors in this winter residence," notes Saladino. Brunschwig & Fils chair fabric. Lee Jofa drapery fabric throughout. Saladino-designed sofas and glass table, Baker, Knapp & Tubbs.

The owners of this apartment were used to hot desert climes, as they have had a house in Palm Springs, California, for years. But the commute from New York wasn't getting any shorter in these days of airline deregulation, and so a few years ago, while on a weekend trip to the other Palm—Beach, that is—they found themselves an apartment in a new building facing the Atlantic.

"It turned out to be an expensive visit," said the wife recently.

They turned, as they had no fewer than three times before, to designer John Saladino. He had worked on their Long Island residence as well as on two of the husband's offices.

They wanted something that was, as Saladino describes it, "psychologically cooling." Of the result he says, perhaps a bit whimsically, that it has the quality of a "Jules Verne oasis," an apt-enough phrase given the interplay of color, marble, glass and Neoclassicism.

The owners were raised in Israel, a hot, dry climate. They share an enthusiasm for the Mediterranean world, so it seems no accident that on entering the apartment one comes into a space both cool and "wet" and dominated by a heroic-scale capital that serves as the stand for a round glass tabletop.

What immediately catches the eye—after the enormous capital—is the mural. Entitled *L'Orangeraie* and covering four panels and the ceiling of the circular entrance space, it is the work of artist David Fisch. It is teasingly ambiguous, notes Saladino,







OPPOSITE: "In the varying light, the implied colors in the living room are elusive; they change, as does the mood of the Atlantic so close by," says Saladino. ABOVE: "I injected fragments of architectural elements throughout, such as the Tuscan columns and crown molding, to carve ceremonial spaces out of a nondescript shell," explains Saladino. Tiffany's candlesticks reflect in the mirrored wall of the dining area.

Everywhere you turn, there seem to be diaphanous draperies billowing in the sea breeze.

"like cloud trees. And the aqua is 'abrashed'," he says, employing the term used by dealers in Oriental carpets—actually a derivation of the Turkish *Abraj*—to describe a tone that, as he puts it, "changes from opaque to a more intense value, from dark to light. The lighting at the base of the mural adds to that illusion."

Between two of the mural's panels is a spectacular view of the ocean, daintily sheathed with thin draperies. Saladino showcased the view by framing the window with two thin columns of pickled and bleached wood that "layer the space, so in effect you have a sense of theater. You're creating a set." Then, he says, "you pass through the illusion of the outdoor space toward the bigger room." Saladino is an articulate designer who expresses his ideas precisely. He does not leave it at "good flow." The floor plan, he notes, is on an axis, with the capital serving as a kind of terminus or aorta.

"I believe that when you enter a space and are pulled through it, you experience the space sequentially. In this case," he says, apropos the approach to the main living room, "from the round foyer you pass through the tubelike corridor—trellised, I might add—and are then released into the great room, the sun-filled room. In the entrance hall you have the benches around the capital; in the living room, the seating group around the sofa. And the reward for all of this axial calculation, this enfilade, is the framing of the ocean view by the pair of sandblasted glass screens. The effect is that of shimmering and veiled light."

The apartment has a 180-degree exposure, running from east to south to west, so it is literally drenched with light. Again, the idea was to create an oasis while at the same time preserving the gaiety of the light, not shutting it out with heavy, lined draperies. Everywhere you turn, there seem to be diaphanous draperies billowing in the sea breeze. ("Diaphanous" we seem forever to associate with Rome and scantily clad maidens tossing rose petals in the path of loathsome, obese emperors.) The sandblasted glass screens perform much the same function as the draperies, if in a more solid and less suggestive way.

"I have sandblasted glass in my own office," notes Saladino, who thinks about light the way he thinks about space. "We layered light-filtering materials so that you never have a direct view, except for one that looks out onto the sea. The view is veiled. I like light, but I don't give away the whole story at once. It's a bit the way the Japanese do it with shoji screens, except that this is a more Western interpretation. It's simply my way of layering the experience of light."

About those columns. The four Tuscan columns, painted silver with the intensity of fingernail polish, appear at first glance to be refugees from one of the Hercules movies. But placed where they are, they create a room within a room. And of course there is something else going on here.

"The gist of my intent," says Saladino, "is embodied by the ceiling. It's done in a high-gloss, layered finish—like a blurred mirror. And then you see those Tuscan columns upside down, as you would if you were peering into a pool. The oasis."

Looking back on the project, which took a year to complete, Saladino reflects: "The approach here was architectural but not severe. It's sensuous, because of the sensuous materials used, the elusive color, the juxtaposition of things that are wet-looking next to things that are cool. Basically, the most important thing to keep in mind is that the apartment was meant to give a feeling of calm and serenity. And I think it does." □



"I fashioned the master bedroom from two rooms," remarks Saladino, "and crowned it with a floating lacquered vault. The colors create a minimalist yet sensual sleeping chamber." Brunschwig & Fils magenta silk pillow fabric. Patterson, Flynn & Martin carpeting. Drum table, Baker, Knapp & Tubbs. Ambience ivory pedestal table, right.



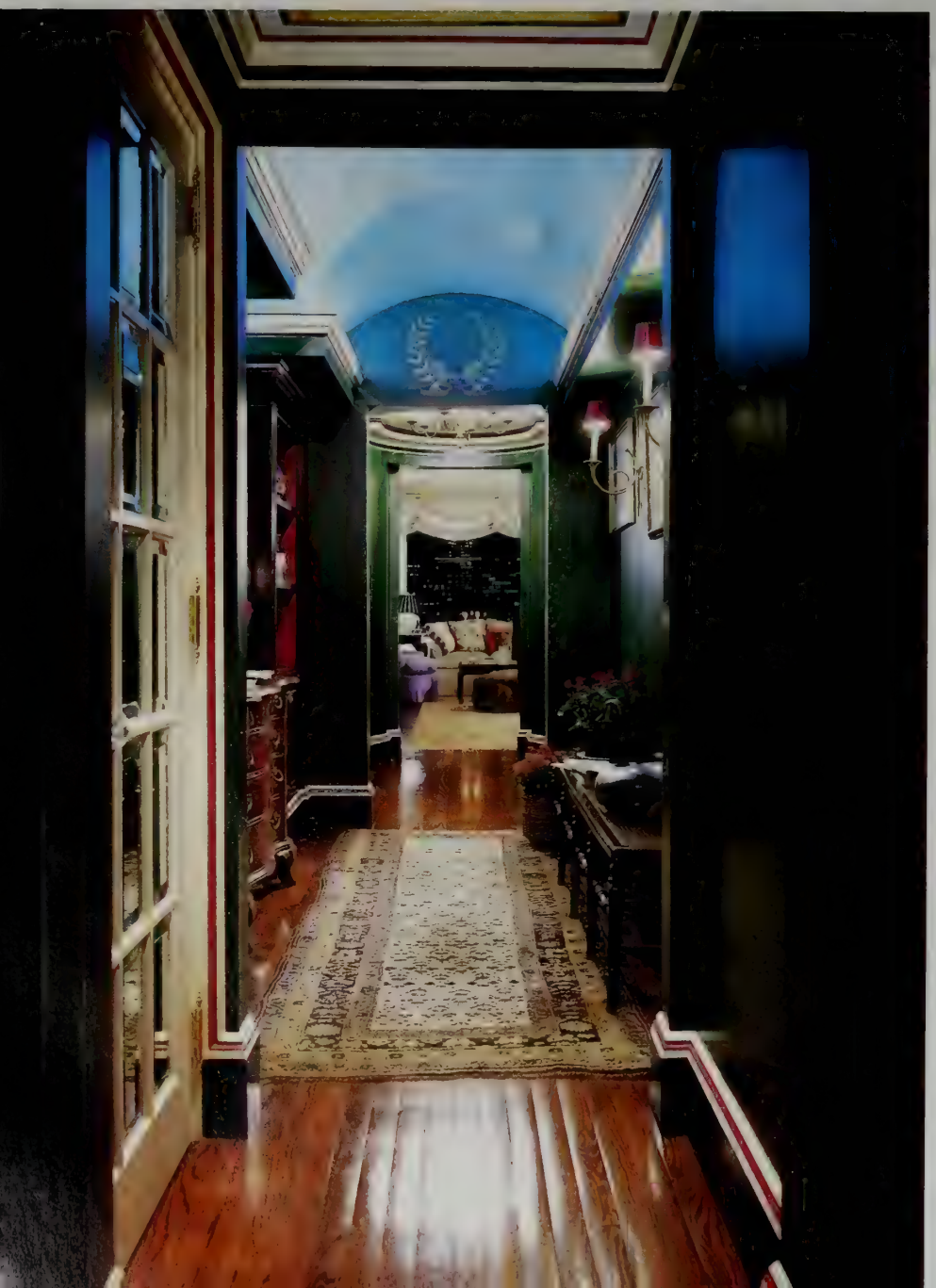


American Classic in Boston

Joan Bennett Kennedy's Apartment Above the Charles

INTERIOR DESIGN BY KEITH IRVINE AND PAUL ARNOLD OF IRVINE & FLEMING
TEXT BY PATRICIA WARNER
PHOTOGRAPHY BY PETER VITALE

LEFT AND BELOW LEFT: The main hallway of Joan Kennedy's Boston apartment is adorned with a laurel wreath painted as a surprise for her in 1986.





AFTER YEARS OF late-sixties décor, Joan Kennedy felt her Boston apartment was having a severe attack of jaded modern. It was time for a radical change. With her own preference for the more leisurely ideals of an earlier age, she sought out longtime friend Keith Irvine, of Irvine & Fleming, as the man to entrust with the renovation of her city residence in a 1920s building above the Charles River. The resulting spaces are marked with the calm and grace of eighteenth-century interiors, the better to enhance Mrs. Kennedy's remarkable collection of American antiques.

With a clear sense of the region's past, Irvine created an ensemble of rooms in an American style that fits his client's passion for Massachusetts history like a glove. The apartment, once used by family members as a large pied-à-terre whenever they were in town from Washington, D.C., or elsewhere, was both sleek and tough enough to withstand ad hoc office meetings, boisterous children and hearty get-togethers.

"But it was never in my own taste," explains Mrs. Kennedy. "Mine is much simpler, more traditional." Swayed by a desire to hold fast to those spectacular views, she made the apartment her own in 1975. "I like New England furniture's plain good looks," she continues. "I love Queen Anne and transitional pieces, but I dislike late Chippendale."

As a veteran of the public's curi-

BELOW: "The corridor's stippled and glazed walls, outlining, and French doors with beveled-mirror panes build up a vista of endlessly reflected impressions," says interior designer Keith Irvine.

BELOW: "I found the 3rd-century sarcophagus mask while on a 1966 trip to Egypt," recalls Joan Kennedy, who stands in the library next to a rare American painted Federal armchair.





osity, today Joan Bennett Kennedy cherishes her privacy and enjoys a busy life divided between Boston, her house at Hyannis Port and her worldwide travels. An accomplished pianist, she has appeared with the Boston Symphony Orchestra and is deeply involved in the city's community and cultural life. Boston is where her roots are—her father and grandfather were raised in the area.

"I'm a sailor, and so are my two sons and daughter. You'll often find us bobbing about out there," she says, indicating the river sparkling below her windows. Friends remark on Joan Kennedy's personal warmth and devotion to her children, two of whom—Teddy, Jr., and daughter Kara—live nearby, while the youngest, Patrick, is in college.

Her eighteenth-century American furnishings, mostly New England pieces of exceptional quality, were drawn from the collection of antiques she and her ex-husband, Senator Edward M. Kennedy, amassed for their



BELOW: The living room's antiques include an Irish tea table from Stair & Co., left, and a circa 1780 Massachusetts pine highboy. Silk drapery fabric from Scalamandré. Clarence House velvets; Brunschwig & Fils cotton moiré. Antique needlepoint cushions from Kentshire Galleries. Gracie Japanese lacquer table. RIGHT: A circa 1775 Chippendale mirror with original glass is paired with an 18th-century Scottish pine mantel in the living room.





sprawling family house in McLean, Virginia (see *Architectural Digest*, September/October 1973). Thus her attachment to them is underscored with memories. "Keith and I worked so well when we did the McLean house, which was over twenty years ago, that I called on him again," she says. "And I found he remembered almost every detail of those rooms and furnishings. I purchased eighty percent of my antiques in the single, week-long auction of the Karolik estate in Newport in June 1964." (The bulk of the Karoliks' distinguished collection of American furniture and painting is in the Boston Museum of Fine Arts.)

"Keith's idea," Joan Kennedy continues, "was to rebuild these rooms expressly around significant pieces of furniture. So that was our thrust. I have friends who start with fabrics and paint samples—but I'm lucky enough to have these wonderful things to begin with."

The architect was James Crissman, of Crissman & Solomon, who can produce historical cornices and moldings as to the manner born. He collaborated closely with Keith Irvine, Irvine's assistant Paul Arnold, partner Tom Fleming and Mrs. Kennedy herself, who was as involved as anyone. During the many months of demolition and reconstruction, she retreated to her house in Hyannis Port but returned frequently to Boston rather than miss all the fun of walls reappearing amid clouds of plaster dust.

Brevity and symmetry are keys to

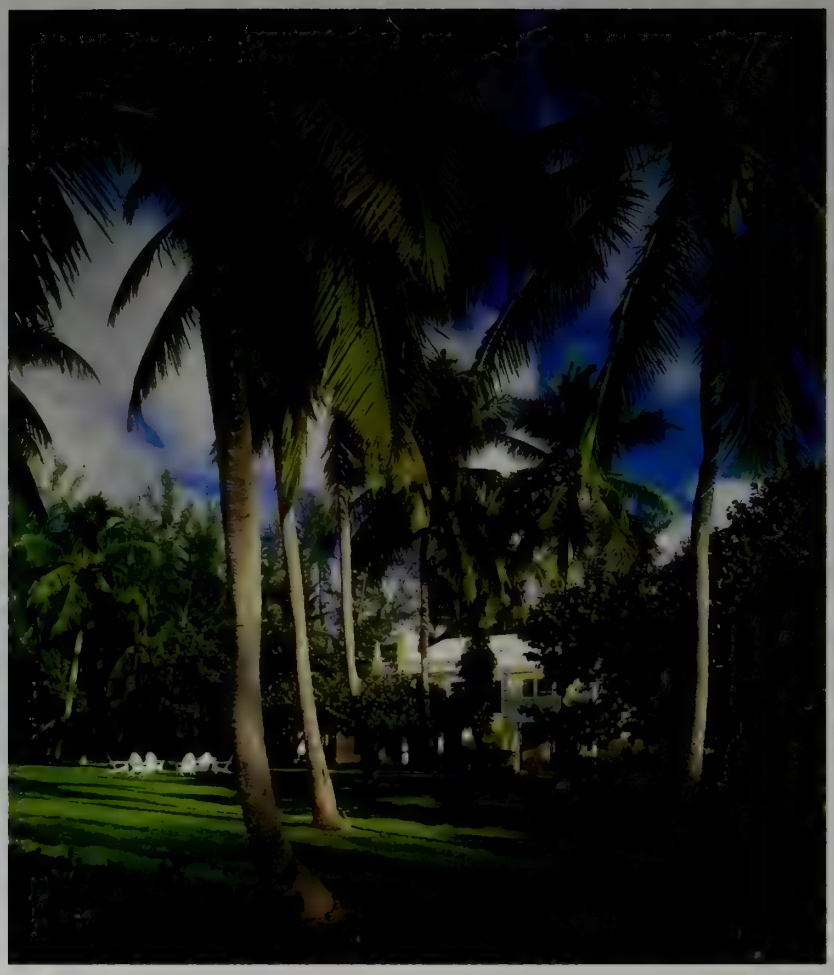




LEFT: "The library was meant to be a comfortable room for informal family gatherings," notes Irvine. The 1836 painting is of the English ship *Ludlow*. Brunschwig & Fils chintz. Clarence House velvet on sofa. Sisal floor-covering from Stark. ABOVE: A collection of 19th-century American silhouettes hangs above a circa 1760 slant-top desk in the master bedroom. Chintz, Scottish lace and wallpaper from Cowtan & Tout. Hansen brass lamp.

the approach in the formal living room. Irvine relied on pale tones and a minimum of background ornamentation. "It is a quiet, meditative room," he says. "Mrs. Kennedy keeps her baby grand there." Walls are glazed to a shade of creamy wheat, while on the floor an antique Oushak rug is flaxen with age. An eighteenth-century Scottish pine-and-compo mantel and the Rococo vitality of a carved Chippendale gilt mirror (one of a pair) provide the major decorative features. But wait. Two lavender-colored upholstered armchairs? It's one of Mrs. Kennedy's favorite colors, and its maverick hue among

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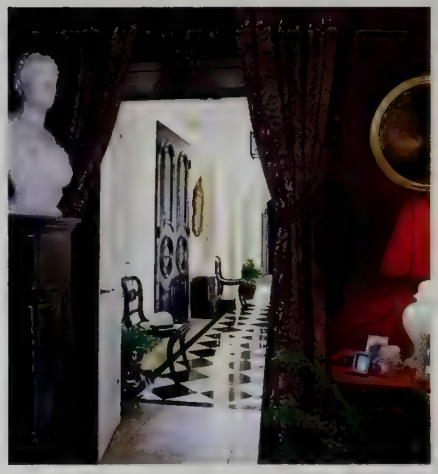


Pleasures of Villa Contenta

The Bahamian Residence of Sir Bernard Ashley

INTERIOR DESIGN BY JUDY MASHBURN, ASID
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY DAN FORER

ABOVE: Villa Contenta, a Georgian colonial residence in Lyford Cay in the Bahamas, is the vacation home of Sir Bernard Ashley, who acquired the house with his late wife, designer Laura Ashley. RIGHT: A Victorian marble portrait bust rests on a burled-walnut pedestal in the main hallway. Regency side chairs flank the entry door. Floors are of Cuban marble.



OPPOSITE: "I wanted the house to have a British feel," says Sir Bernard, "something reminiscent of my days with a Gurkha regiment." A late-18th-century Dutch painting done in the French style hangs in the salon above a 19th-century East Indian walnut-and-cane sofa. The window seat, foreground, is 18th-century English. Papier-mâché tray table, near right.


OCEAN BIRDS



CONTRARY TO THE SLOGAN, it is not necessarily better in the Bahamas, especially when it comes to finding well-constructed and beautiful houses, so when Laura Ashley first saw the stoutly built Georgian colonial house in Lyford Cay, she said to her husband, Bernard: "*That's* the one I want. Don't make an offer. Pay the asking price."

"She knew how I operated," Sir Bernard recalls, "so I always got a quick briefing first."

That was in the summer of 1985. The house had been built in 1960 by an architect named Happy Ward, and accordingly named Villa Contenta. Several months after they bought it, Laura Ashley died tragically. "It's an unfortunate name," says Sir Bernard, "but it was there, and I kept it."

A widower when it came time to decorate the house—which was to have been the couple's winter residence—he told interior designers Judy Mashburn and Anthony Lambert that he wanted a bachelor's house that would have the feeling of "colonials abroad."

Toward the end of World War II he had been seconded to a Gurkha regiment in the Himalayas. The homes, mess hall and officer's clubs were, he remembers, "of a special sort, all very dark and designed as if the occupants were living in Surrey. They were very sentimentally decorated houses, with a mixture of local Indian and English country furniture. Some of the houses in Dharmsala, in fact, looked so typically Surreyish that the only giveaways were the high-velocity rifles in the umbrella stand."

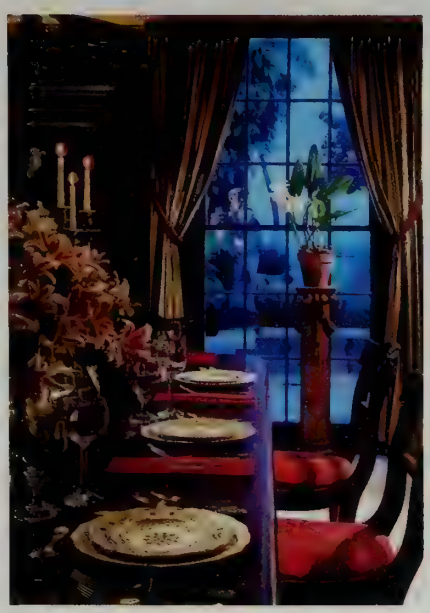
That, he says, is the only difference between the homes of his old regiment and Villa Contenta. The other difference, naturally, is the profusion of fabrics from a certain British textile firm. "What's the name?" he says, trying to remember the provenance of the paisley and floral prints covering the heavy sofas in the salon. "Evelyn Ashby?"

One strategic advantage to spending winters at Lyford Cay, close by the mainland, is that he can "pop over" and visit many of the 139 Laura Ashley outlets in North America. He pilots his own Falcon 10 jet, as well as a Bell Jet III helicopter and a deep-sea fishing yacht.

When Sir Bernard bought the house, it was, he says, "out of character," especially the sliding windows that made it look "lopsided." He then hired a local Czechoslova-

OPPOSITE ABOVE: "The dark colors in the salon provide a soothing contrast to the brightness of tropical 'days,'" notes Sir Bernard. "The room offers me privacy for reading and writing as well as entertaining." A 19th-century bull's-eye mirror hangs above the fireplace.

ABOVE: A 19th-century engraving of St. Paul's Cathedral sets the English tone of the dining room. Near it is an 18th-century French collector's chest inlaid with ivory and tortoiseshell. A Sheraton-style shield-back mahogany chair stands next to the gilt English Baroque-style mirror. RIGHT: The dining table is set with Ashley family heirlooms: late-19th-century English porcelain and antique sterling.



kian architect, Henry Melich, to help him "get it back."

He speaks of the importance of "follow-through" in architecture and design: "One room's decoration must lead into the decoration of the next, which is also why so many exteriors fail, because they've used the wrong windows or mixed up the styles. You have to follow certain rules. If you don't, it looks terrible."

Sir Bernard is also outspoken about economy in decoration, which he likens to writing. "Fifty words from a good writer describes a hell of a lot more than three hundred by a bad one, the prime example being your great writer Hemingway."

The decoration at Villa Contenta is





He wanted a bachelor's house that would have the feeling of "colonials abroad."

spare but hardly sparse. "I get criticized by my children for having too many things in my rooms. Having said all that about Hemingway, you've got to have the essential element of comfort, don't you?"

The salon, with its cane-backed sofa, solid armchairs, and tea tables everywhere, is a case in point. It has the Georgian-inspired mixture of light and dark: the pale marble floor and the persimmon walls. The dark colors keep things cool during the hot days, warm during the cool evenings.

If the wall colors seem slightly etiolated, it is because the painters were unable to cover the bright white stucco beneath. "We said, 'Just leave it. It looks better that way,' " says Sir Bernard. "No interior should look a hundred percent fresh. You want it to look clean, but not perfectly tidy."

The dining room, with its heavy mahogany table and chairs, is the most regimental, as it were. An enormous mirror reflects the candlelight, about which Sir Bernard has, as they say, strong opinions.

"I believe very strongly in only using candles," he says. "I think there's a strong link between light and our nervous system, especially fluorescent light. I've always noticed that if you go into a room that's heavily lit, the noise level is quite high. If you use candlelight, people's voices are much lower."

Sir Bernard has created something very distinctively British here, but he seems a restless man who loses interest once the challenge has been met. He is thinking of leaving his colonial past behind and building himself a truly Bahamian house down by the water—stilts, huge veranda, and slotted wood windows with no glass to inhibit the cool night breezes coming in off the sea. □



ABOVE: A pair of ancient sea-grape trees frame a view to the Atlantic. White Adirondack chairs provide a comfortable gathering place.

LEFT: In the master bedroom, antiques and chintz give Sir Bernard "a sense of England." The Victorian Gothic columns were incorporated into a bed, partnered with a Queen Anne game table and Regency side chairs. Antique samplers complete the spare décor.



A Model Town House

Visiting Jerry Hall at Her Manhattan Residence

INTERIOR DESIGN BY JED JOHNSON
TEXT BY DESMOND GUINNESS
PHOTOGRAPHY BY BRUCE WOLF

LEFT: The entrance to Jerry Hall's turn-of-the-century New York town house reveals an Empire-style mahogany credenza from Agostino Antiques, parcel-gilt bronze candlesticks, and a Victorian porcelain pot from James II.

For Jerry Hall (below), the main staircase was "one of the outstanding features of the house." OPPOSITE: Jed Johnson retained the original marble pilasters and plasterwork in the living room. "We just painted the molding to give it more dimension," he says. Works by Francesco Clemente are on the mantel. Around the low table are a Louis XVI canapé and Louis XVI Revival armchairs. Louis XVI-style commode from Agostino.







SEVEN YEARS AGO, when Jerry Hall was searching for a residence in New York, she decided against the many new apartments and penthouses she was shown in favor of a town house built at the turn of the century. Although the marble columns and elaborate plasterwork were still intact, the house had been converted over the years into apartments and "all the upstairs rooms had locks and bolts and bathtubs in them," she recalls.

It took about eight months for interior designer Jed Johnson and his partner, architect Alan Wanzenberg, to dismantle the partitions and restore the house to its original splendor. "We called it the Catalogue House," says Johnson, "because at the turn of the century you could order an entire room from a catalogue. The house had no real continuity of style—the living room looked French, the dining room English. When we started restoring it, we kept that same look and worked with what we felt was appropriate to the architecture of each room."

Now model and actress Jerry Hall has what she was seeking all along: plenty of space and privacy, a warm environment for raising her children and the perfect place for entertaining. "Jerry is known for being a great hostess," says Johnson. "She makes a huge effort for her parties—sets a beautiful table, makes sure her guests are taken care of, keeps the conversation rolling. One of the first things she told us was that she wanted every room designed in a way that would be extremely romantic." With the advantage of high-ceilinged, well-proportioned rooms—each with its own fireplace—Johnson was able to provide a fitting background for some-

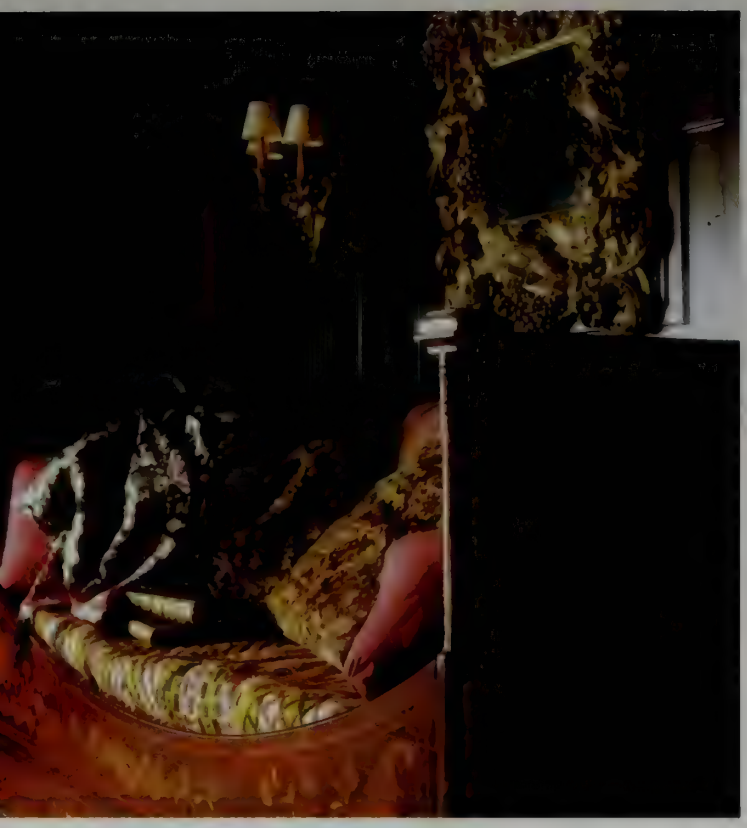


OPPOSITE: Ideally suited for the small dinner parties Jerry Hall often throws is the Gustav Stickley oak dining table. A contemporary painting hangs over an English dresser from Stair & Company. The ironstone china, a Victorian ceramic charger on the mantel and a late-18th-century high chair are from James II.

BELOW: For the library, Johnson used Gothic Revival bookcases and desk, and a pair of late-19th-century tufted-leather armchairs. The dollar-sign painting is by Andy Warhol. LEFT: "I used 19th-century pattern books to design the stenciled ceiling, which balances the dark tones of the room," says Johnson.

"I don't really like modern things. I wanted the house to be cozy and luxurious, and I don't find modern interiors either cozy or comfortable."





ABOVE: In a corner of the library is a 19th-century Dutch marquetry bed. Over it hangs an antique English carved and gilt mirror. BELOW: A 19th-century temple jar from Gracie rests on a Biedermeier armoire in Jerry Hall's bedroom. Striped chair fabric from Clarence House.



one who has a keen sense of sophistication and style.

Perhaps the most surprising trait of this Texas native is that she is most at home with an old-fashioned look. "I don't really like modern things," she admits. "I wanted the house to be cozy and luxurious, and I don't find modern interiors either cozy or comfortable."

That comfortable elegance is immediately apparent in the entrance hall, with its marble floors, and in the staircase that leads to the living and dining rooms on the second floor. The house is kept warm—literally and figuratively—with fires, candles and an endless stream of family, friends and visitors. And since entertaining is one of the things she does best, a large landing between the living and dining rooms was covered with a parquet floor for after-dinner dancing.

She prefers to invite eight or ten guests over for dinner and have others come afterward. "I like to have dinner on time, but in New York people are often late," she says. "It's also hard to keep numbers right, because once word gets out, everyone starts to call. It's always to say that a friend has just flown in from Los Angeles and simply *must* come. But that's what's exciting about New York. It's a crossroads. That's what life here is all about."

The top floor of the house was turned into a nursery for her children, Elizabeth and James. "It's like another living room. I love to have tea there," she says. "Of course, kids are really happiest in the country." Accordingly, she recently added three more rooms to her ranch house in Texas. "Jimmy caught his first fish there the last time we went down." One constant reminder of her birthplace, visible from the kitchen windows, is a mural that features the yellow rose of Texas set amid a cricket scene, all interwoven with *Clematis montana* and jade plants.

And whenever she returns to New York from traveling to her other homes in Europe and the Caribbean, the first item on her agenda is James II, the store where she buys all her china and tableware. "I always stop by there when I come to town to see what's new and exciting. I collect sheets—good linen sheets are hard to find, and there's nothing quite like them. I love knickknacks and enjoy moving them around from room to room."

Modeling assignments and commercials still keep Jerry Hall busy. She is launching her own line of swimwear and has recently turned her sights to the stage and screen, appearing in an Italian science-fiction comedy. She has even managed to turn her home's one drawback—the lack of an elevator—to her advantage. "I never have to exercise when I'm staying in New York—five flights of stairs do it all for me." □

OPPOSITE: An 18th-century English japanned slant-front bureau and an antique mahogany side chair dominate a corner of Jerry Hall's bedroom. Over the bureau are lithographs by Thomas Hart Benton; the two prints at right are by Picasso. Silk drapery fabric from Brunschwig & Fils; the leopard-print lining is by Quadrille. Fabric covering the bed is from Cowtan and Tout. Carpet by Scalamandré.



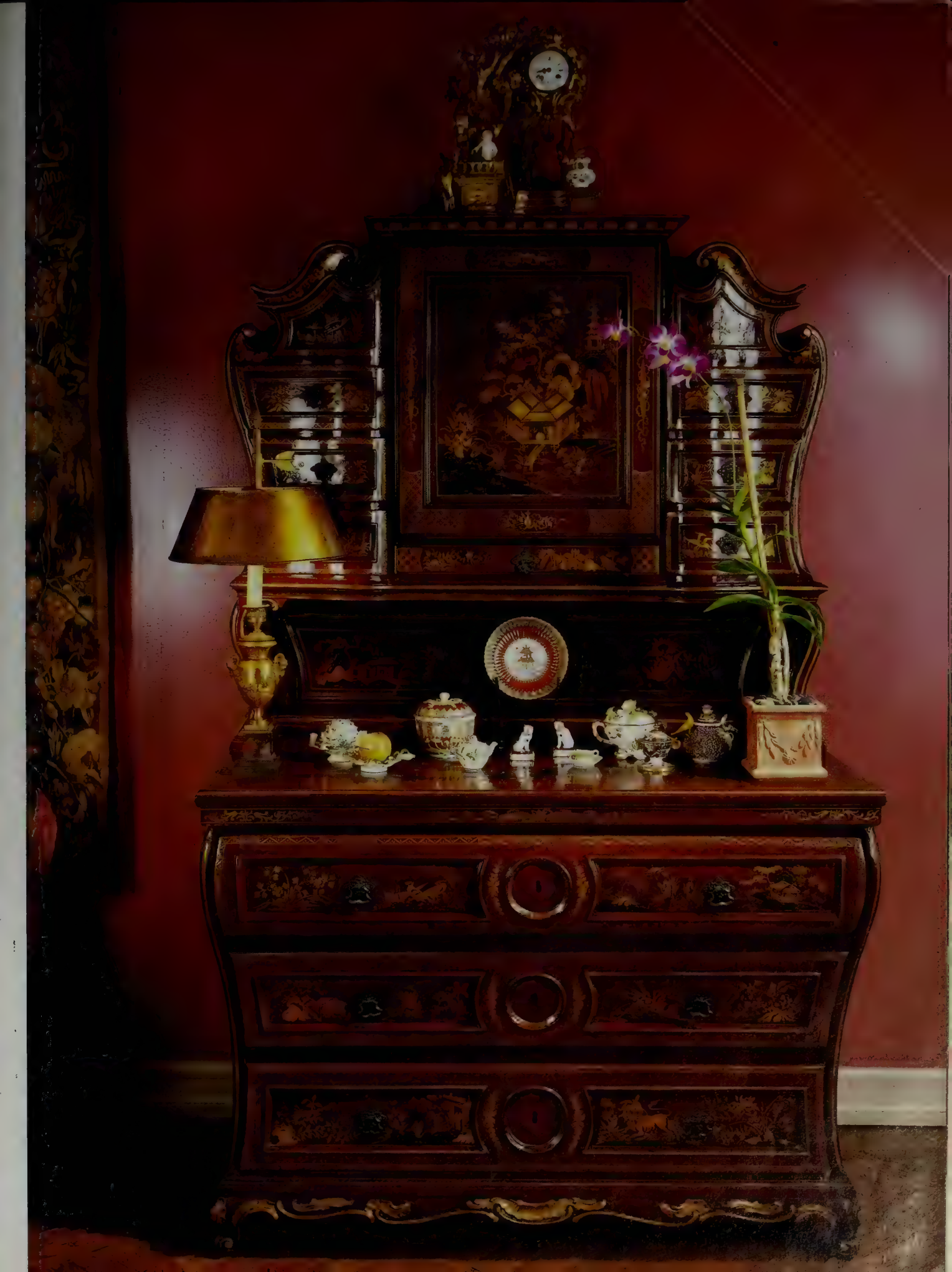


Old World Flourishes

French Themes for a Westchester County Residence

INTERIOR DESIGN BY ROBERT METZGER, ASID,
AND MICHAEL CHRISTIANO
TEXT BY JAMES REGINATO
PHOTOGRAPHY BY FELICIANO

"I now have my 18th-century French house," says one of the owners of a Westchester County residence. ABOVE: "I wanted the entrance hall to suggest the feeling of a French château," says interior designer Robert Metzger. The balustrades are modeled after ones found at the Plaza-Athénée in Paris. Alberto Giacometti sculpture, left. Painting is *La Ferme de Chassy* by Balthus. Doris Leslie Blau rug. Clarence House settee fabric. OPPOSITE: In the living room stands an 18th-century Venetian commode from Frederick P. Victoria & Son.







PRECEDING PAGES: A Chinese lacquered low table from Gene Tyson is juxtaposed with a pair of Louis XV beechwood *bergères à oreilles* with original gros-point and petit-point upholstery in the living room. The hanging tapestry, *Brussels Garden*, dates from the mid-17th century. Brunschwig & Fils sofa fabric, foreground. BELOW: In the media room, a polychromed camel from the husband's collection of Tang sculpture is flanked by 19th-century converted oil lamps. At far right is a Tang warrior. The Queen Anne bench, foreground, has an inset travertine top.





"DON'T LOOK FOR a palace in the sky," cautions one of the residents, by way of offering directions to her door. For a visitor who has been apprised of the house's eighteenth-century French country splendors, the warning is helpful; without it, he might well continue down the winding Westchester County road past the unassuming 1950s split-level house.

After the owners decided to redecorate in the French style, it would have been considerably less troublesome simply to find another house. As he is head of one of New York's most venerable investment banks, few addresses would have been out of their reach. Any move, however, was out of the question—it would have meant parting with twenty-four sylvan acres on which they've happily lived since their newlywed days and raised four daughters.

Enter Robert Metzger with his associate, Michael Christiano. No other designers were called, since the team had previously transformed the clients' pied-à-terre in New York's Sherry-Netherland Hotel (see *Architectural Digest*, December 1983).

Working closely with the residents, who were overseeing the structural reshaping of the house, the

A 1712 coromandel screen from Hyde Park —a piece that Metzger describes as "filled with color, life and movement"—predominates in the media room. Paired Italian bergères and fauteuils from Newel surround the low tables. Cowtan & Tout chair fabric. Scalamandré pillow trim. Edward Fields rug.





ABOVE: *La Maison de Berlioz* by Elisée Maclet, left, and *L'Eglise Blanche* by Utrillo are exhibited in the dining room. A silver tea and coffee service, 16th-century Swedish candlesticks and 18th-century glass decanters are arrayed on the Louis XVI side table. Edward Fields rug. Clarence House damask drapery fabric and wall upholstery. OPPOSITE: Picasso's *Fillette aux Mains Vertes* "was modeled after his daughter Paloma," notes the wife. At left is a Louis XVI-style leather-topped writing desk. Regency coal bin from Newel. Stark carpet. Cowtan & Tout chair velvet.

designers realized immediately that their first task was to soften the hard-edged shell. To that end, walls were glazed, scored or upholstered; windows were swathed in valances.

Top priority was given to finding the right fabrics. No work began until clients and designers agreed upon the material for the living room draperies. But once the particular shade of red had been discovered, it was, as Metzger says, "full speed ahead." He was then free to devote himself to his true passion—shopping. He sought out a wide array of furnishings, from French to Swedish to Italian, many of which are museum quality.

Metzger notes that this house is living proof that "country" doesn't necessarily mean "rustic." "This is château-country," he points out. "It's quite refined and very elegant."

As imposing in character as the furnishings are, they do not overpower the couple's art, which includes canvases by Cézanne, Utrillo, Balthus and Picasso. Nor do they overpower the husband's fine collection of Tang Dynasty sculpture. The overall effect is of quiet elegance, which is the way the owners like it. "It's *not* a château!" retorts one of them. "It's just a nice house. Robert's made a silk purse out of a sow's ear."□





Equatorial Modern

Tropical Setting for a House in Boca Raton

INTERIOR DESIGN BY MELVIN DWORK, ASID TEXT BY PETER CARLSEN PHOTOGRAPHY BY PETER VITALE

"SOUTHERN FLORIDA IS LIKE an empty canvas. There's no indigenous architectural tradition—except for some early Spanish settlements on the coast—and the topography is flat. Even the vegetation isn't overwhelmingly original." Melvin Dwork is referring to a recent project, a vacation house in Boca Raton. "In fact, people go to Florida essentially for the climate," he says. "So the problem for the designer is what to put into the aesthetic vacuum."

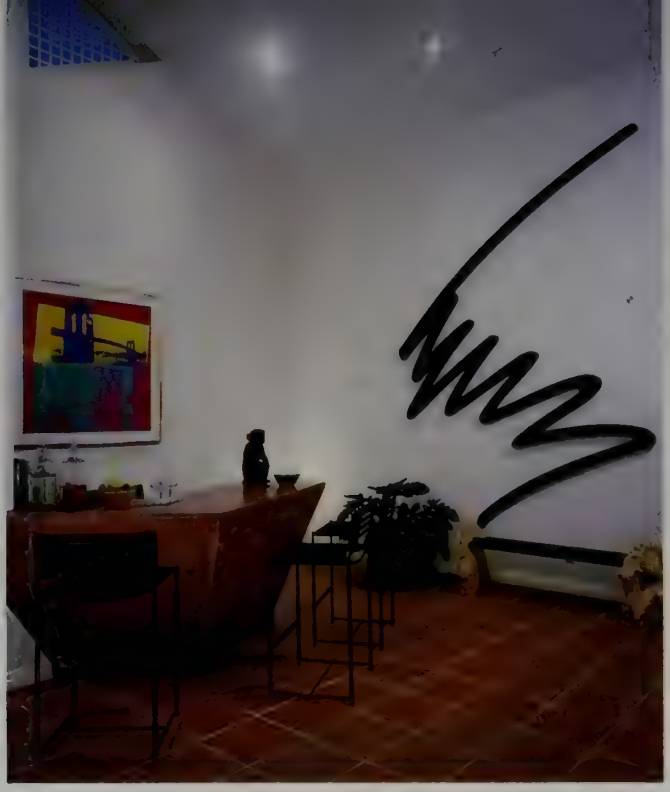
The site was typical: houses clustered in small groups around a golf course. "As with so many of these developments," Dwork says, "people tend to buy in with their friends, so you get a rather clubby atmosphere. In terms of the design process, everyone wants something original, but on the other hand they often don't want to stand out from their neighbors. Luckily, my clients didn't have that problem—but they didn't want a palazzo, either. This is strictly an escapist and family-oriented place for them.

"What I did have to bear in mind," Dwork continues, "is that organization is extremely important to the wife. So perfection was taken for granted, at least in the details. This is good discipline for me, because I love the overall concept, the big picture, but in a case like this I'm forced to look at every detail as well.

"The house itself was neutral—by that I mean it wasn't in fancy dress. And it had some good things going for it: scale, for one thing—twenty-foot ceilings and large

"The difficult part is achieving a tropical mood without getting corny," says Melvin Dwork of his design for a vacation house in Boca Raton. OPPOSITE: Italian terra-cotta tiles in the living room and throughout determined the palette; their grid pattern is repeated in the grille around the door. The large painting is by Stanley Boxer; at rear is Warhol's screen print *Brooklyn Bridge*, 1983, made in commemoration of its centennial. BELOW: The circa 1900 Japanese screen is from Naga Antiques. Cotton chair fabric, Donghia.





rooms—which was an excellent start. In fact, the main task was simply cleaning up, getting rid of unnecessary architectural details, and making the rooms live up to what my clients had asked for, which they summed up in two words—'stylish hideaway.' "

An initial decision, which subtly unified the open layout, was to introduce a discreet overall motif. "Only light surgery, just a local anesthetic," jokes Dwork. "The front door had been framed in rather suburban-looking opaque glass panels. We replaced them with a wooden grid and used the same device to screen the clerestory window in the family room. And one of the smaller windows was also gridded. That detailing began to give coherence and a sense of context to what had previously been impersonal space." Another early choice was to use terra-cotta tile throughout the main areas. "White has become a cliché down there," says Dwork. "I think a simple decision like that one can give you a new palette for the entire project."

Florida's lack of tradition is especially problematic when it comes to furniture and materials. "What should you aim for?" Dwork asks rhetorically. "Mediterranean? Caribbean? Portuguese? My solution was to attempt something

ABOVE: Dwork designed the marble bar "in a fifties-revival mode." *Undetermined Line*, right, is by Bernar Venet. BELOW: Over the Le Corbusier dining table are Jasper Johns's *Untitled (Red), Untitled (Yellow), Untitled (Blue)*. Black fabric, Clarence House.





"Spare, bold effects" in the family room include a clerestory window with gridded screen that filters the sun and creates patterns of light. Print is by Raymundo Sesma; left, a carved African antelope head. Banquette fabric, Brunschwig & Fils.

that might be called equatorial modern—starting from a base of simplicity and using quotations from a myriad of cultures and continents. You'll find Philippine, African and Indian objects here, as well as classic modern furniture and some pieces I designed myself."

Another important decision was that nothing should be of great value or fragility. "I think vacation places should be wash-and-wear, free of the anxiety that your Miró is going to molder away without air-conditioning, or that if you skip a visit your orchid collection will have withered. I wanted the owners to be able to walk in and find the place livable at any time of year."

Dwork feels the house is very much a product of this moment. "For one thing, fifteen or twenty years ago it probably wouldn't have been so easy for my clients to accept its utter simplicity. I think we've all become more sophisticated in defining luxury. Today it's matters like privacy, light and silence that count.

"The other thought I have when looking back on this project is how international the entire field has become. The Philippine bamboo chairs in the family room, for instance. I spotted them at the Valentino boutique in Paris. I doubt that in the past I would even have thought of shipping them home, but now the logistics are so easy. And there's the additional irony of finding tropical furniture in an Italian designer's French shop. It's all part of

the internationalization of the design world these days."

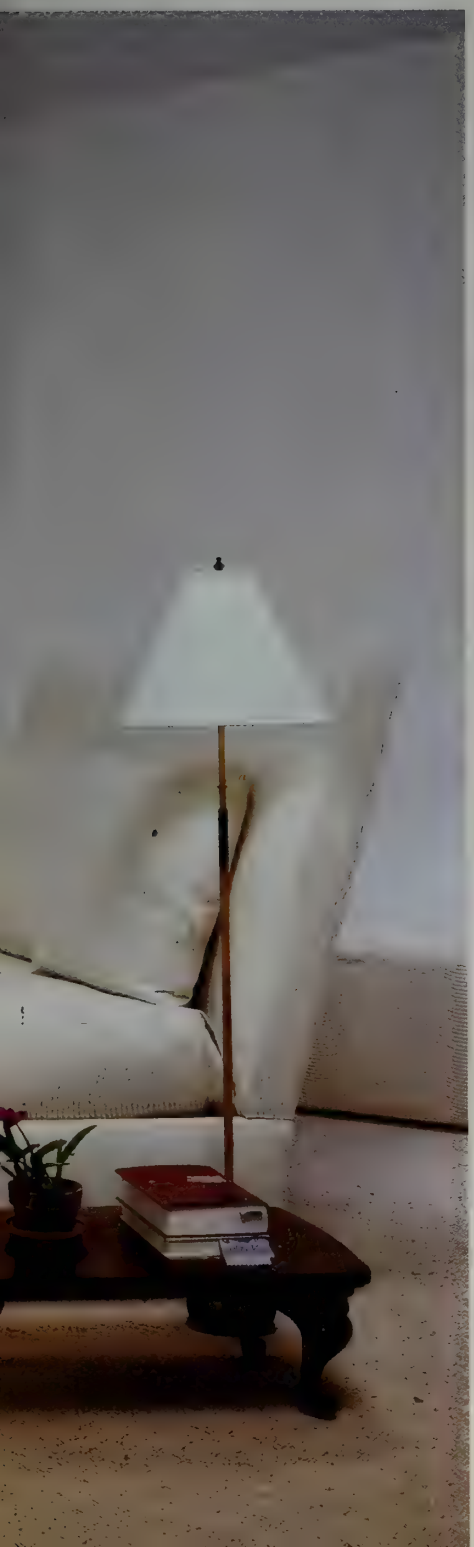
Dwork has always questioned the necessity of things otherwise taken for granted. "I asked myself whether we needed a clunky sofa in the living room or whether four armchairs might not be more flexible. Then I said, 'Why all-leather in this climate?' So while the frames are leather, the cushions are off-white textured cotton."

The main thrust, however, was toward a benign and versatile house with no tours de force of high drama. "It's just a harmonious assemblage of familiar pieces," he says. "Literally—for in many cases we brought things down from other projects I'd designed for the owners."

"Mel is right—I'm a very organized person," says the wife. "So I appreciate the thought he's put into making the house so workable. The lightness and clarity of the kitchen is my favorite example. I never cook in New York, but down here it's become a pleasure. The open plan of the house is something else I'm very excited about. I think originally it intimidated me somewhat, but now I love it. To me this is the test of a successful collaboration—whether the designer can make you see or feel something you didn't before. And help you enjoy it."□



"I think we've all become more sophisticated in defining luxury. Today it's matters like privacy, light and silence that count," says Dwork.





LEFT: The Dwork-designed bed was placed at an angle "to give an otherwise static space some movement," he says. The bedroom's cultural mix includes a low Korean table; a planter's teak-and-cane chair; a lacquered Japanese box and chest used as tables; and an Indian screen, all 19th century. Bamboo "fishing pole" lamps are an Isamu Noguchi design.

ABOVE: A carved African chair stands in front of the Indian fretwork screen.



ABOVE: Dwork describes the pool area—which he designed "for swimming, sunning and dining"—as "a spot that's Florida contemporary in feeling, but with Caribbean overtones." Lush plantings screen the adjacent golf course.



Normandy





Champagne and Roses

Odette Pol Roger's English Aesthetic at Large in France

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY MARIANNE HAAS

"Except for the bay windows, which I added in a moment of Anglomania, the house is typical of the style of the area," says Odette Pol Roger (opposite above). Her summer house in Normandy, where she enjoys fly-fishing on the shores of the Andelle River, is a place to relax when she's away from the family champagne house in Epernay. OPPOSITE: A collection of Nepalese brass eggs and animals appliquéd with coral and turquoise is displayed on a sitting room table with photographs, including one of Winston Churchill and British ambassador to France Alfred Duff Cooper in 1944. ABOVE: Surrounded by roses and carnations from her garden, a photograph of Odette Pol Roger by Cecil Beaton stands on a late-Empire marble-topped table.

THE TOWN OF EPERNAY in northeastern France lies in the heart of champagne country, and it is there that Pol Roger & Co. was founded nearly 150 years ago. High quality has made its champagne famous ever since, and Madame Jacques Pol Roger, the widow of the late owner, is consulted to this day for her opinion of the cuvée—the crucial yield from pinot noir and chardonnay grapes that forms the heady wine. If "Madame Jacques" disapproves of the proportions of the blend, the formula is changed, for her nephews Christian Pol Roger and Christian de Billy, who now run the business, rightly admire her judgment.

She herself makes light of her role. "Yes, my nephews do consult me. After Jacques's death they asked me to do some public relations for the house, and it amused me to do this," she says. "I traveled a bit and was the first Frenchwoman to become president of the International Wine and Spirits Association. My last big effort was when we launched a vintage called Cuvée Sir Winston Churchill."

It seemed to her appropriate to give a large party at Blenheim Palace, in Oxfordshire, where the late prime minister was born. It was attended by hundreds of wine lovers and many of Odette Pol Roger's British friends, none of whom have forgotten the enchanting story of her relationship with Churchill. It began immediately after World War II, when Churchill made his first visit to Paris to celebrate the Allied victory. Always passionately sentimental about France, he was visibly moved by the enthusiasm of the huge crowds that welcomed him, and by the time he arrived at the British embassy he was all but in tears. There he found that his hostess, Lady Diana Cooper, had placed him beside Mme Pol Roger, a young woman whose beauty and charm were the embodiment of everything he loved about her country.

It was a long, historic day for the prime minister, but when the time came to board his aircraft for the return flight to England, he thought to give an order to the British ambassador to France, Alfred Duff Cooper: Every time he came to Paris, Mme Pol Roger was to be invited to the embassy. The order was carried out faithfully by successive ambassadors for as long as Churchill lived.

There were tête-à-tête dinners at 10 Downing Street when Odette visited London, and one day a message arrived at Epernay: "I have named my racehorse Pol Roger; will you come with me to see her run at Brighton?" Of

Mme Pol Roger describes the main living room in Normandy as "a cheerful confusion." Above the marble mantelpiece is a Louis XVI-style gilt mirror, accompanied by a 19th-century clock. Landscapes and classical scenes are set against the paisley wallcovering, which is echoed by the sofa and Louis XVI-style footstool. The fireplace pillow is covered with a Persian rug.



course she accepted, and although the filly ran poorly they had a splendid day, going down by train together with a bottle of Pol Roger to sustain them during the journey.

Mrs. Churchill warmly approved of the relationship and remembered years later to include Odette's name on the short list of personal friends who were invited to attend Winston Churchill's state funeral service at St. Paul's.

Today Odette Pol Roger's main residence is still the house her father-in-law gave his son and daughter-in-law on the avenue de Champagne in Epernay. "The houses on the avenue de Champagne are each uglier than the next," she says, "but cozy, with their big flower gardens and vegetable gardens." She is an expert gardener and remains active in the local horticultural society.

The young couple lived near Jacques's parents, and Odette was devoted to her father-in-law, a splendid man who loved shooting and fishing and could not have cared less about the magnificent possessions he inherited. During the Second World War he financed the French Resistance in the region but refused to be repaid, saying: "If I had been young I would have been with you." The only reward he accepted was a Sten machine gun, which he

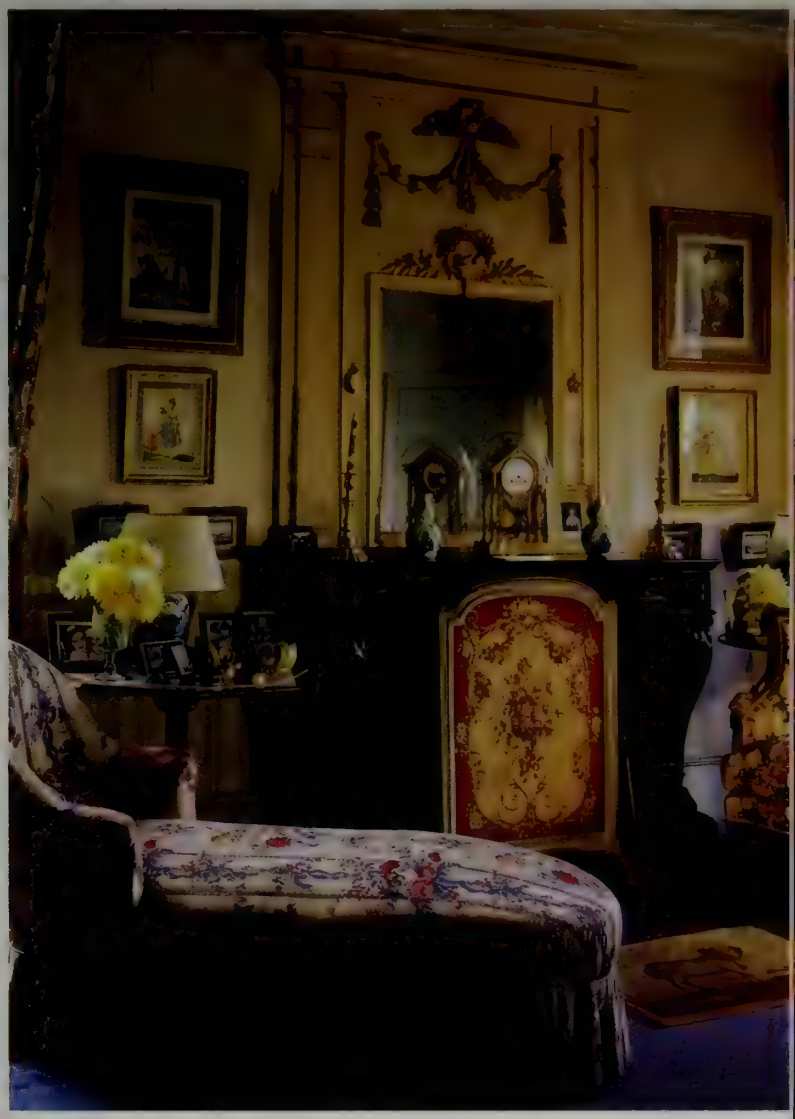


Pol Roger tradition dictates that its directors be familiar with all aspects of making champagne. ABOVE: Odette Pol Roger inspects a bottle in the winery's cellar, which consists of over four miles of winding passageways. BELOW: A photograph of Churchill, whom she met while serving as a French Resistance courier, and an Empire sewing box are displayed in the library at Epernay.









Churchill called the Epernay house "the world's most drinkable address." LEFT: In the library, tufted chintz chairs add an English accent to the room's 19th-century French arrangements. A gilt-bronze clock in a bell jar rests on the marble mantel. ABOVE: Engravings flank the Neoclassical overmantel and mirror in the bedroom, which also features a Louis XVI tapestry fire screen.

hung against a superb sixteenth-century tapestry. At his death Jacques and Odette inherited his collection. By that time Odette was buying modestly from antiquarians in Paris and in the provinces, and what she describes as an ugly house had become the charming one it is today.

While she loves her quiet life in Epernay—it is there that she spends much of the winter, devoting herself to local concerns—there are interludes in her small Paris apartment on the Left Bank. Summers are spent in Normandy at her house on the Andelle, one of the best trout rivers in France. An excellent fly-fisherman, she often invites her French and British friends to come for fishing weekends.

Although Odette Pol Roger is very French—her father,





Paris

General Georges Wallace, despite his English name, was a hero of the French army in World War I and served his country all his life—she has English blood, and her great-grandfather was the illustrious collector Sir Richard Wallace. The paintings, furniture and decorative arts he left to the British nation are admired today by art-loving visitors to London's Hertford House.

Thus Odette Pol Roger's guests have often suggested that her remarkable flair for decoration comes from her famous ancestor, but she pooh-poohs this, saying: "People do go on and on about Sir Richard Wallace and the Wallace Collection, but the fact is I like English houses, and my affinity for them has influenced the way I have arranged my things. You see, in France even the finest châteaux sometimes have a stiff quality that you would never see in England. Have you ever been to Drumlanrig, the duke of Buccleuch's Scottish castle?" she asks. "Well, you walk into Molly Buccleuch's sitting room and what do you find? A Holbein portrait on the wall, a chest by Cressent that probably came from Versailles, a dog basket and a drinks table. I adore that mixture."

She has translated this casual eclecticism into French in both of her country houses, and even her Paris drawing room surprises by its informality. The encoignures in the corners of the room are signed by Riesener; they come from a beloved maternal aunt and were originally part of the royal collection at Compiègne. The Meissen porcelain that fills the Louis XIV cabinet is of museum quality. Yet the sofas and chairs are covered in a brilliant blue chintz *à la perse* that was made for her friend the late designer Emilio Terry. At her request he never permitted it to be reproduced. It is a ravishing fabric, but a more conventional person would have covered the furniture in damask or velvet. The Pol Roger style is as lighthearted as the bouquets she arranges in the rooms of her three residences.

What would Sir Richard Wallace have made of his great-granddaughter's taste? Probably he would have been surprised, for in his time magnificence was all. If one was fortunate enough to possess royal furniture, one showed it off in an appropriately splendid manner, and it would not have done to mix signed furniture with dog baskets in the noble residence he maintained in Paris. Yet he could not have failed to be proud of Odette, for he was a man of taste who loved all that is best in France.□

Painted Louis XVI-style boiserie, and stop-fluted pilasters on the walls and mantelpiece create vertical order in Odette Pol Roger's Paris apartment. The formality is tempered by bold chintz and a patterned carpet, pillows and throws. Eighteenth-century Höchst porcelain birds are displayed on gold-leafed wall brackets. Gilt-bronze chinoiserie chenets at the fireplace and a Kangxi famille-jaune vase-lamp, left foreground, add an Oriental touch. The crystal chandelier is 18th-century French.





Art: Marine Painting

Capturing the Spirit of Ships at Sea

TEXT BY JAMES R. MELLOW

"THE SKY ABOVE, THE SEA AROUND, and nothing else!" That was Herman Melville's bravado description of a six-month sea voyage in his novel *Typee*. "It is an immense desert, where man is never lonely, for he feels life stirring on all sides." So Jules Verne's hero Captain Nemo claimed in *Twenty Thousand Leagues Under the Sea*. Neither comment, curiously, seems appropriate for the perilous situation depicted in Winslow Homer's classic marine painting *The Gulf Stream*: a black man in a storm-battered boat drifting through shark-infested waters.

The lesson, perhaps, is that the sea is all things to all men. Like anything else of significance in life, it is a perpetual contradiction. Yet the earliest marine painters apparently never felt the need to philosophize about the sense of isolation and independence the sea offers, or the threat of danger its immensity implies.

Historians tell us that marine painting began with the Dutch and Flemish in the late sixteenth and early seventeenth centuries. It was, chiefly, a descriptive, practical form of art in service to maritime powers in the age of exploration. An artist might work as a "draughtsman to the fleet," recording the appearance and movement of naval and mercantile vessels.

Not unexpectedly, the progress of marine painting followed in the wake of naval power. It flourished in England during the long development of Britain's empire, beginning with the arrival of two Dutch painters—the Willem van de Veldes, father and son—in 1672–73. It was still a utilitarian genre: Young officers at the naval colleges were instructed in making watercolor-and-pencil sketches of coastal views and foreign harbors for navigational purposes. However, professional painters like the van de Veldes and their eighteenth-century English followers—

A Calm Sea, Hendrik Dubbels, circa 1660. Oil on canvas; 21" x 29". Commemorating their country's role as a maritime power, 17th-century Dutch painters recorded the sea battles and trading activities that marked the period's expansion into overseas ventures. Otto Naumann, Ltd., New York.

ABOVE: *Merionethshire,* Antonio Jacobsen, 1883. Oil on canvas; 24" x 42". The prolific ship portraitist Jacobsen—born in Copenhagen, where he studied at the Royal Academy—documented the vast procession of ships that sailed in and out of New York Harbor. Schillay & Rehs, Inc., New York. BELOW: *American Sloop of War in a Hurricane,* James E. Buttersworth, circa 1855. Oil on canvas; 14" x 22". Tutored in the art of marine painting by his father, the English-born Buttersworth here portrays a U.S. naval vessel caught in a storm at sea. Oliphant and Company Ltd., New York.

OPPOSITE TOP: *Cuba,* James Bard, 1854. Oil on canvas; 42" x 62½". Built in 1854 by Samuel Sneden in New York—where Bard would have painted this work—the 604-ton *Cuba* carried passengers and mail between Mobile and New Orleans. Richard York Gallery, New York. OPPOSITE BELOW: *Coast of Labrador,* William Bradford, circa 1865. Oil on canvas; 12" x 20". Never far from the sea throughout his life, the American Bradford sailed to Labrador seven times during the 1860s, photographing and sketching the iceberg-filled waters of the region. D. Wigmore Fine Art, Inc., New York.




CUBA





British artist Robert Salmon recorded the bustling activities of Boston Harbor and influenced the work of the Luminist master Fitz Hugh Lane.



A Revenue Brig Under Way, Robert Salmon, 1826. Oil on canvas; 23" x 37". Painted two years before Salmon left his native England to settle in Boston, this portrayal reveals his concern for detail and for the qualities of light and water. His work would later influence other marine artists. Richard Green, London.

including Dominic Serres and Charles Brooking—made careers as "designers of sea battles," depicting naval engagements based on the reports of officers and seamen, recording East India Company vessels in port or royal visits of state. They worked on commission.

English patrons of the early nineteenth century could be exacting when it came to accuracy of detail. The British admiral George Mundy reprimanded the painter George Chambers: "Why is the foretopsail not set?—no man of war loosens her foretopsail as a signal for sailing—unless she is in charge of a convoy and at anchor." The duke of Clarence (later William IV) was another man who knew ships and sailing. After a careful study of J. M. W. Turner's painting of the battle of Trafalgar, he gave a sailor's unfavorable critique—and received, it is said, a less than deferential response from the artist. The duke had abrupt words for the man who would represent the new era in marine painting: "I have been at sea the greater part of my life, Sir . . . and I'll be damned if you know what you are talking about." Turner's seascapes ushered in the age of Romantic painting: fiery sunsets, shipwrecks, storms at sea, the early-nineteenth-century pursuit of the sublime.

In America, marine painting had its beginnings in late-seventeenth-century portraits of Yankee sea captains and prosperous merchants—with a background glimpse of a ship proceeding in full sail out of the canvas, a tradition that carried on into the next century. With the arrival of such British artists as Robert Salmon and James Buttersworth in the nineteenth century, American marine painting followed the same developmental course it had taken in England: battle scenes (commemorating the War of 1812), ship portraits, harbor views. Salmon recorded the bustling activities of Boston Harbor with dazzling brilliance and definitively influenced the work of the Luminist master Fitz Hugh Lane. Buttersworth glorified the fast-moving American clipper ships, while folk artist James Bard portrayed the Hudson River steamboats—emblems of American competitiveness and know-how.

But later in the nineteenth century, marine painting was no longer such a specialized genre. Whistler had swathed its documentary details in nocturnal blue-and-silver mists. The Impressionists—both the French and the later American painters—rendered coastal views and beach scenes in resplendent light and color. Frederick E. Church and William Bradford extended the territory of marine painting to the polar reaches of Labrador and the Arctic. Winslow Homer and Thomas Eakins approached it with a sober realism that was no less suggestive of the precarious nature of man's involvement with the sea.

Perhaps the nineteenth-century English landscape painter John Constable should have the last word on the fascination that paradoxical subject held for generations of painters, poets, scientists, explorers, seafaring novelists: "Of all the works of the Creation none is so imposing as the Ocean." Oddly enough, it was not a subject Constable often painted. □



At the Harbor Court

David Murdock's New Luxury Hotel in Baltimore

INTERIOR DESIGN BY JOSZI MESKAN, ASID
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY MARY E. NICHOLS

OPPOSITE: In the lobby, a curving staircase, oak paneling and marble floors set the dramatic tone for David Murdock's new Baltimore hotel, the Harbor Court. Accents include a brass chandelier and mahogany drum table. "I believe one must get a feeling, a sensation, on entering a room; otherwise I've failed," says interior designer Joszi Meskan. BELOW: Dutch paintings flank a carved console and mirror in the lobby. Clarence House fabric on oversize George II-style chairs. Low table, Baker. Stark carpet.

MARYLANDERS ARE KNOWN for their charm, hospitality and pride in their state. Ask a Marylander about historic Annapolis and you'll receive an illuminating lecture on the influence of Sir Christopher Wren on American Colonial architecture. Toss out a query about the Eastern Shore and you'll learn all about the charming eighteenth-century plantation houses of the Chesapeake Bay country, and a lot about wild geese.

But until very recently it was next to impossible to persuade an inhabitant of Baltimore, the largest city in the state, to explain why one of the finest harbors on the East Coast was derelict. Pressed for an answer, a nor-









LEFT: Celebrating the fantasies of the armchair adventurer is the Explorer's Club, with an African-inspired mural and another evocative of 19th-century Italian paintings, both by John Wullbrandt. Accessories include Chinese ginger jars and architectural engravings. Henredon game tables. Cane wallcovering, Wicker Works. Stark carpet. ABOVE: Wicker chairs have Brunschwig & Fils fringe and tassels. Lamps, Ambience.

mally loquacious Baltimore friend would merely utter, "Well, it's a very important commercial port, but we don't go near it after dark. Those warehouses are pretty shabby, and there aren't any decent shops or restaurants. There isn't a first-class hotel in the area."

Now, at last, all that is changing. New blood has brought energy and vitality to Baltimore, and thanks to Los Angeles financier David Murdock, the city does have a new first-class luxury hotel—the Harbor Court. Its discreet brick façade gives directly onto the city's newly renovated inner harbor, and just a few yards away stand two historic sailing ships, the *Constellation* and the *Chesapeake*. They are moored and ready for exploration just below the dramatic height of the National Aquarium, the main target of the more than seven million annual tourists to the area.



LEFT: The 6,500-volume "concierge library" near the lobby is used for quiet conversation, making travel arrangements or simply relaxing. Damask covers the contemporary sofa and armchairs. The chandelier and Baker tray table are brass; lamp bases are bronze.



BELOW: A vignette in Ravenhurst, a private dining room, includes a painted screen featuring a Herculaneum scene by Edward Martinez. On the side table are English sterling-silver candelabra and silver vegetable dishes with ivory handles, all circa 1850.



BELOW: One of the dining rooms in Hampton's, the hotel's main restaurant, overlooks the National Aquarium at Baltimore Harbor. Paintings are Thomas Hudson's portrait of Dorothy Chicheley, circa 1749, and a Dutch-style floral still life. Furnishings are "reproductions of pieces that might be found in an English country house," says Joszi Meskan. They include Sheraton-style dining tables and smaller side tables of yew, satinwood and rosewood. Wall, drapery and chair fabric, Clarence House.



Splendid as the site is, Murdock and architect Arnold Savrann disdained size and ostentation. In fact, there are only 203 rooms and suites for guests, and business is booming. The excellent cuisine of Hampton's, the Harbor Court's four-star restaurant, is one reason for its success. David Murdock's disarmingly simple philosophy is another: "I want our guests to be treated as I enjoy being taken care of myself." Indeed, upon entering the flower-filled lobby you have the sensation of being there at the personal invitation of the owner.

A multifaceted collector, Murdock owns Stair & Company, the renowned New York and London *antiquaires* specializing in fine eighteenth-century English furniture. His vast house in Bel-Air, California (see *Architectural Digest*, February 1987), was decorated by his late wife, Gabriele, and reflects his love of English and Oriental antiques of high quality. To carry out his plans for the Harbor Court, he chose interior designer Joszi Meskan of San Francisco. "The project at times suggested that we were building a lavish town house for David Murdock," she says, "but the reality was that we were building a warm, intimate and comfortable hotel. Mr. Murdock loves contrast, nothing wishy-washy. He wanted pure, strong colors and fine quality."

David Murdock has a vivid sense of history, and he wanted the effect of an English country house in which generations of collectors have effortlessly blended their styles. Thus it took a year for his team of highly skilled craftsmen to produce the delicate details of the marble floors and carved oak paneling throughout. And Joszi Meskan spent months scouring London to find just the right antiques and pictures.

A breakfront contains such varied objects as a mother-of-pearl horse, ivory-inlaid naive toys and a myriad of brass nautical instruments. These fit in very nicely with precious Sèvres plates, the whole guarded by an astonishing leopard carved of wood.

continued on page 197



ABOVE AND OPPOSITE ABOVE: One of 36 individually decorated suites, each with a harbor view, the State Room features copies of a Van Dyck portrait of Sir Robert Shirley and a Rex Whistler mural on canvas screen. Sofa and tub-chair fabric, Lee Jofa. Henredon mahogany low table and end table. Desk lamp, Chapman. Jack Lenor Larsen canopy lining and dust ruffle. Wallcovering, drapery and armchair fabric from Brunschwig & Fils.





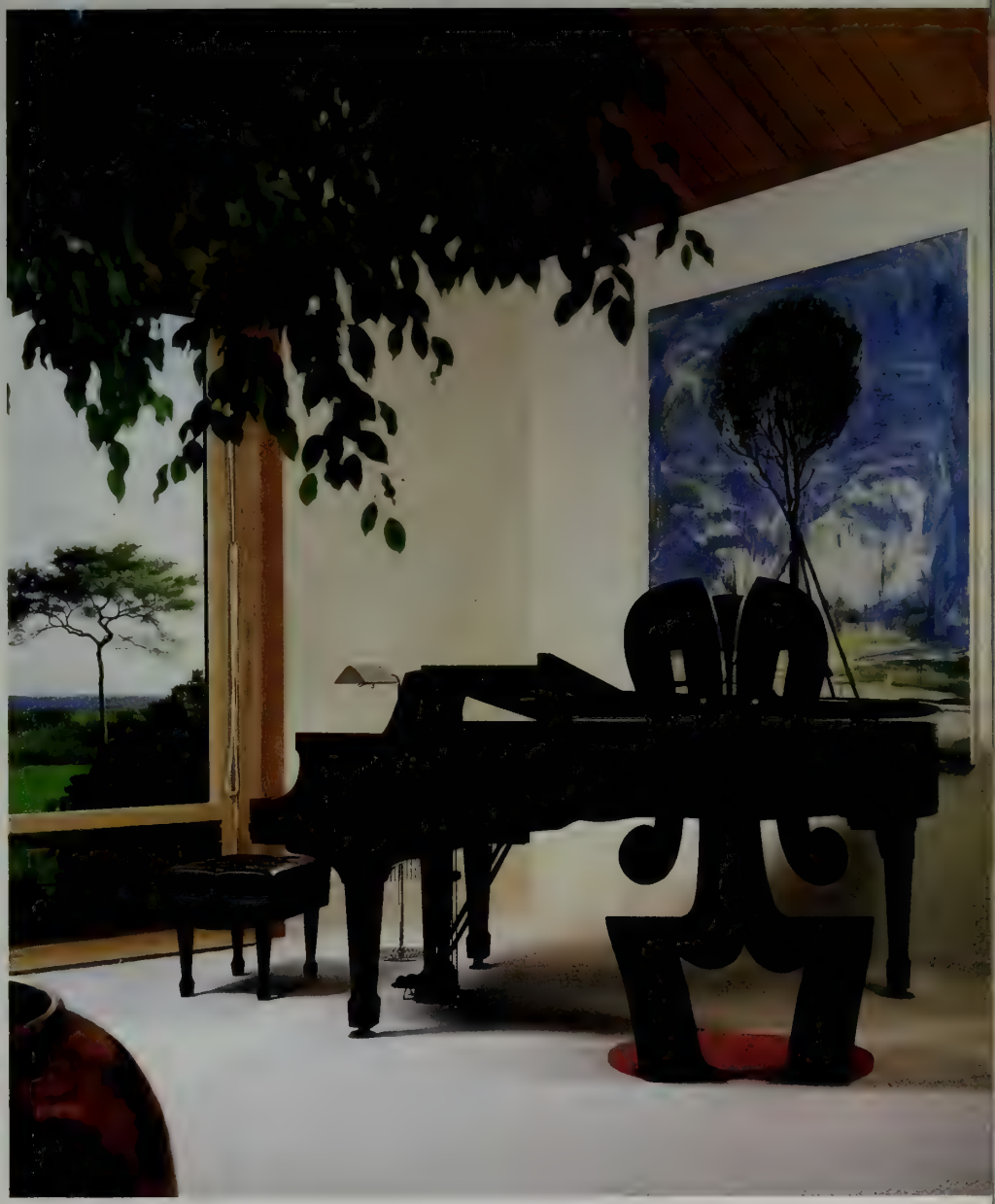
OPPOSITE BELOW: A cheerful floral chintz characterizes the sitting room of the Clipper City Suite. Near the mahogany breakfront is a Chinese Export armorial plate. Carved wooden animals are from India. Cabriole-leg table, side chair and plant stand, Hickory. Celadon lamps from Paul Hanson. Wallcovering from Scalamandré. BELOW: An all-marble bath contains a Rousseau-inspired mural, a carved shellback chair and a brass-framed mirror.







Jay Spectre redesigned a 13,000-square-foot East Hampton house for clients who wanted interiors that were both contemporary and conducive to frequent entertaining. LEFT: In the entrance hall a hooked-rug "map" by Alan Davie depicts the coastline of the Hamptons. On the Régence-style side table are a pair of 19th-century Japanese table screens. BELOW: Alan Siegel's whimsical chair, *White Eyes*, and a Ben Schonzeit oil, *Support*, 1984, animate a corner of the living room.



Contemporary Thinking

New Vision for an East Hampton House

INTERIOR DESIGN BY JAY SPECTRE, ASID
TEXT BY CHARLES BRICKER
PHOTOGRAPHY BY PETER VITALE





"It is my belief that our environments are mirror images of ourselves."

THE ROAD TO DESIGN success is often a rocky one, but it can be smoothed. Jay Spectre feels it must be. He emphasizes that beyond aesthetic considerations, an essential aspect of every worthwhile design project is the establishment of a smooth system of practical communication between designer and client. There is a business as well as a design contract to be honored, after all. In this case, Spectre and the owners of a spacious house in East Hampton collaborated with a precision approaching that of beautifully oiled clockwork.

The designer suggests a reason why: "When you've known clients for quite some time and you've done several jobs for them—and for members of their family—a rapport establishes itself. A working vocabulary develops that sometimes remains unspoken. It certainly exists with these clients."

It was a special pleasure, then, for Spectre and his partner, Geoffrey Bradfield, to take on the East Hampton house. "For one thing," Bradfield explains, "the location is spectacular. The house is set among several acres of dunes, and it's big: 13,000 square feet. There are four guest rooms, a wing for the staff and a sixty-by-thirty-eight-foot living room." Yet Spectre and Bradfield have endowed the house—large as it is—with an

Working with partner Geoffrey Bradfield, Spectre created various sitting areas within the expansive living room to lend the space a sense of intimacy. The oil, *Eagles Pass*, 1977, is by Friedel Dzubas. On the Spectre-designed low table are three Chinese carved-cinnabar vases, from a collection assembled in Japan. Sultanabad rugs date from the 19th century. Chair and sofa fabric from Clarence House.

easy intimacy. The living room, for example—with a high pitched ceiling and a massive fieldstone fireplace—has been ingeniously parceled up into several sitting areas. Each area is thoughtfully supplied with enough cushions, lamps and tables to gladden the heart of the most sociable—or indolent—guest, for the owners do a lot of entertaining.

"It's a house of architectural integrity," Jay Spectre notes, "and it has wonderful spaces to work with. An interesting thing about it is that I used to have a place on Long Island myself, and I watched this house go up. The original owners are friends of mine, so I was not unfamiliar with it when my clients bought it.

"When they came to Geoffrey and me, they wanted us to make the house theirs, to personalize it. We've tried to do that for them, because it is my true belief that our environments are mirror images of ourselves.

"We also tried to bring about the transformation as quickly as possible," Spectre continues, "because one thing I've found about people who live in resort communities is that they want things done overnight. They think in terms of seasons rather than years; they want a place finished by spring, or by summer, or in the autumn, or for a particular party. This is true of every resort community I've ever worked in, from Vail to Palm Beach—where we recently completed another project for the same couple."

Originally the interiors of the East Hampton house were "very well installed by a major New York designer," Spectre points out. But they were spare and stripped down; the original residents didn't spend a great deal of time there. The new owners,

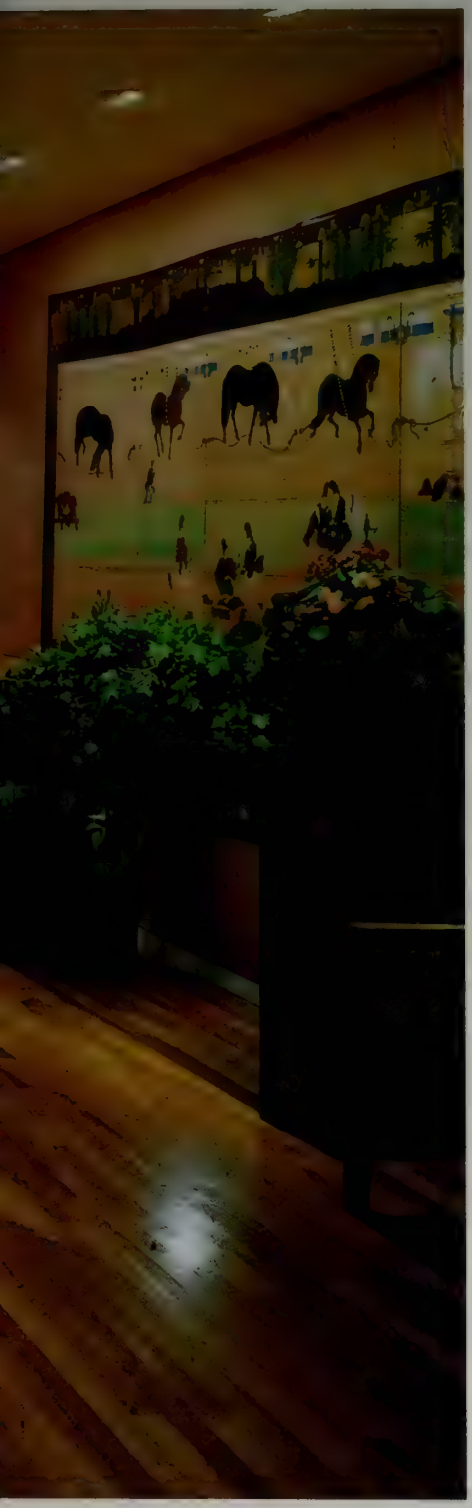


"The house is made for parties," says Jay Spectre. "It's a beach house in every sense of the word." The library, with an adjoining terrace, affords sweeping views of the ocean and the surrounding dunes. *Beach Scene*, a 1920s study of the south of France, is by Levrel. The leather sofa, pillows, and Giacometti-inspired rug are among the many pieces Spectre designed for the house.


MARINO MARINI



"When you've known clients for
quite some time, a rapport establishes itself.
A working vocabulary develops."



with their bent for entertaining, wanted a more "finished" environment. Though the couple brought relatively few of their possessions to the project, they did buy some of the former owners' furnishings. These, as Geoffrey Bradfield puts it, were "remade" and incorporated into the overall design scheme—which raises the question of what is actually revealed by the mirror that interiors hold up to their occupants. In this case, it reflects a couple who likes fresh starts.

Jay Spectre describes them as "people who start over completely each time." It comes as no surprise, then, that they also like a contemporary look. "Our work comprises many cultures and many periods," the designer says. "But for this couple it is important that when everything comes together, the interiors should say *now*—twentieth century."

In an entrance hall grouping that typifies his approach to the entire house, Spectre has incorporated a pair of nineteenth-century Japanese table screens, two nineteenth-century Chinese armchairs, a Régence-style side table, a boldly designed kilim and Alan Davie's hooked-rug wall-hanging—an amusing guide to the Hamptons' shoreline. Throughout are more antiques, more contemporary artworks and a leavening of custom-designed furnishings. "The contents of the house," Jay Spectre says, "span three centuries. But the look is definitely 1988."□

LEFT: An Oriental aspect distinguishes the clean-lined dining room. Flanking the oak table are "Horses in Stable" screens from the Japanese Kano School, circa 1880. A pair of bronzes, entitled *Taichi*, by contemporary sculptor Ju Ming are set before the window. Chair fabric from Brunschwig & Fils.

BELOW: *Oriental Landscape*, a sculptural high-backed chair by Alan Siegel, stands near a window in the master bedroom. Armchair at left is Ming style. Of the objects he finds for his interior design projects, Spectre says, "Our nets are cast worldwide." Floral print fabric is from Clarence House.



Antiques: Dutch Delftware Pictures

Ornamental Ceramics from the 17th and 18th Centuries

TEXT BY SARAH DRUMMOND

EARLY IN THE SEVENTEENTH century, two shiploads of Chinese porcelain arrived in Amsterdam via the recently formed Dutch East India Company. With its brilliant glaze and exotic Oriental decoration, the thin blue-and-white porcelain contrasted dynamically with the coarser maiolica then in vogue in Europe. Over the previous century the occasional piece of Chinese porcelain had reached Europe overland, to be seen only by a few. Now, in quantity, its effect was dazzling, its appeal instant. And its arrival marked the beginning of a revolution in European ceramics, particularly in Germany, France and England.

This was Holland's golden age as a trading power, and amid growing wealth and confidence the Dutch artistic genius flourished. Commerce with the Far East encouraged Dutch potters at first to imitate, later to adapt the Oriental techniques, producing pottery that is unique. And while the Dutch never produced hard-paste porcelain (they lacked the necessary kaolin clay), by mixing other clays they gradually created a fine earthenware, and on those tin-glazed surfaces decoration became finer too.

Delft, Haarlem and other cities were already important centers for potters, and gradually the heart of the industry shifted to Delft. Brewing, once the city's staple trade, was in sharp decline, and the breweries were easily converted into potteries, which kept the old brewery names—the Greek A, the Moor's Head, the Rose, the Peacock.

Countless still lifes by Dutch artists of the seventeenth and eighteenth centuries show blue-and-white bowls and vases, often decorated with the familiar Chinese Wan Li designs. Appreciation of the potter's art is beautifully evident in the paintings of Pieter de Hooch, who worked in Delft for many years. In the intimacy of his domestic interiors, we glimpse jugs and jars on top of cupboards, plates leaning against mantels, dishes on dressers, their shape and sheen well defined. Tiles painted with figures or flowers are seen lining a closet, forming a deep skirting or surrounding a chimneypiece, always picking up the soft light.

By far the most extraordinary creations of Delft were the *tulipières*, complex sculptured tulip vases. These were an aristocratic taste, favored by the English following the fashion set by their Dutch king, William III. The king's French architect, Daniel Marot, supplied William and Mary with numerous designs for gardens and buildings, interiors and furnishings—including *tulipières* for the royal household at Het Loo and Hampton Court. In 1694



FELICIANO



Wall Plaque, Dutch, circa 1780. Tin-glazed earthenware; 12¾" x 16¼". Possibly intended to be set among tiles, an elaborately decorated plaque reflects the mid-18th-century vogue for birdcages, a fashion exploited by the pottery factories at Delft. Earle D. Vandekar of Knightsbridge, Inc., New York.





BENEDICTE PETIT

William Cavendish, first duke of Devonshire, ordered for Chatsworth pagoda vases, a set of urns and a two-handled vase from Delft. William Blathwayt, secretary of state to William III, frequently traveled with the king to Holland. Some of the delftware that Blathwayt amassed is still at Dyrham Park, the house he built in Gloucestershire. Inventories for Dyrham in 1703 and 1710 refer to delft tulip pyramids "in ye Chimney" of the "Vestibule" and in the "Best bed Chamber above stairs." These large vases were often put in fireplaces during the summer months, and from contemporary evidence on embroidered chair backs we see that pyramids were used to display all kinds of cut flowers, not exclusively tulips.

William III also commissioned sumptuous large tiles from the Greek A factory of Adriaen Kocks for Queen Mary's dairy at Hampton Court. Delft tiles were also used at the Trianon de Porcelaine at Versailles, and among the finest tiles of all are those lining the kitchen walls in the pavilion of Amalienburg, depicting biblical scenes, Chinese landscapes, Baroque columns and flower-laden vases. During the seventeenth century the Portuguese imported delft tiles to decorate vast areas of church interiors.

The painters of tile pictures and plaques sometimes worked from engravings, and occasionally inscribed their work with a monogram. They executed landscapes, mythological subjects, portraits, commemorative emblems, pastoral idylls and maritime scenes, as well as Chinese scenes and, most typically of all, flower pieces—all displaying extraordinary technical and artistic ability.

Little is known about individual potters and painters, many of whom belonged to the Guild of St. Luke (which insisted on long apprenticeship before accepting members, and exercised close supervision over the workshops). Management of the potteries was taken on by wealthy citizens—for instance, Adriaen Kocks, whose famous monogram was sometimes pirated. Marks on delftware are a source of fascination for scholars and collectors.

The golden age of delftware is intrinsically bound up with the period of Dutch supremacy as a maritime trading power. Through delftware the taste for blue-and-white ceramics and chinoiserie affected design and decoration in Europe, and royal patronage encouraged the creative genius of the Delft potters. By the mid-eighteenth century, all kinds of delft household objects were widely in use. Though the Dutch workshops soon fell into decline because of competition from more durable imported goods, the cross-fertilization of Oriental elements with indigenous Dutch skill remains a landmark in ceramic history. □

LEFT: *Hanging Plaques,* Dutch, 1740–50. Tin-glazed earthenware; 15⅜" x 13⅜" each. By the beginning of the 18th century, green, red and yellow were introduced to the original blue-and-white color scheme of delftware, enriching both the Chinese-inspired and European-based designs. Aveline et Cie, Paris.

BENEDICTE PETIT



Hanging Plaque, Dutch, circa 1750–60. Tin-glazed earthenware; 12⅜" x 10". Painted in the style of the 17th-century Dutch artists Hendrick and Barent Avercamp, a colorful representation of Winter—with a rare usage of black—portrays a couple skating in a snow-covered countryside. Lefebvre et Fils, Paris.



LEFT: *Wall Plaque*, Dutch, 1658. Tin-glazed earthenware; 9¾" x 12". A delft plaque illustrating a biblical passage depicts the prophet from Judah, who has been killed by the lion that sits at his side (1 Kings 13:24). Sotheby's London.

BELOW LEFT: *Hanging Plaque* (one of a pair) Dutch, 1766. Tin-glazed earthenware; 13½" x 11½". A dated and monogrammed plaque—ornamented with a European pastoral scene and Rococo auricular frame—reveals none of the Eastern influences that originally inspired delftware. Mark & Marjorie Allen, Putnam Valley, New York. BELOW: *Hanging Plaque* (one of a pair), Dutch, 1740–50. Tin-glazed earthenware; 14⅜" x 14". Throughout the 18th century, master craftsmen at Delft continued to join Occidental forms with designs that imitated scenes from Chinese porcelains, which were first imported to Holland in the early 1600s. Lefebvre et Fils, Paris.





BENEDICTE PETIT



Tile Picture, Dutch, late 17th century. Tin-glazed earthenware; 21″ x 21″. Attributed to the school of Frederik van Frijtom, painted tiles form a Dutch riverscape—a theme favored by the master potter and landscape artist. Mark & Marjorie Allen, Putnam Valley, New York.

A Family Gathering

Combining Heirlooms and Contemporary Art in the Pacific Northwest

INTERIOR DESIGN BY ANTHONY HAIL
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THE VIRTUES OF understatement can be exaggerated, but for designer Anthony Hail understatement is a matter of tact and diplomacy, a way of proclaiming just the degree of splendor appropriate to the occasion. With his choices and arrangements for the residence of Mr. and Mrs. Eric Hoffman, Hail has invoked the grand style for a couple who can do without fanciness but will brook no compromise on questions of quality.

The Hoffmans' insistence on comfort and quality included as a direct corollary a preference that the décor refrain from demanding undue attention. Nothing should be showy or stand out, they agreed.

"It's important to live with what you really like," says Mrs. Hoffman. "Not what you think you should like, but what instinctively results after lots of weeding, lots of sifting, and always getting the best advice possible."

Mrs. Hoffman first met the designer at a dinner party given in the late 1960s by her aunt, Eleanor Christenson de Guigné, one of San Francisco's grandes dames, whose Hillsborough house was Hail's first important project (see *Architectural Digest*, January/February 1976).

"I really didn't know he was a designer," Mrs. Hoffman recalls. "He impressed me with his knowledge of architecture, and I thought he was a very intelligent dinner guest."

Anthony Hail's first task was to decorate the living room wing previously built by architect Richard Marlitt. A decade later Hail collaborated with architect Norm Zimmer when a master suite was added, as well as a wing for a new kitchen and breakfast room.

Despite this radical transformation in scale, the principles enunciated by Hail at the outset held true over time. His first living room became the li-



Designed by Anthony Hail, the interiors of Ronna and Eric Hoffman's Pacific Northwest house emphasize the couple's art collection and heirlooms. "I like the warmth of pieces that have meaning; I like to see a mind when I look at a room," says Mrs. Hoffman. ABOVE: Diebenkorn's *Green*, 1986, hangs in the living room. Objects on the table include a jade *bi*, a symbol of heaven. OPPOSITE: Mark Tobey's *Drum Echoes*, 1965, hangs in the library. Han statue is a funerary figure.









LEFT: "Collecting art in depth has been a need, a passion," says Ronna Hoffman. Among her treasured objects is a William and Mary chest that is part of her oyster-veneer collection. Above it in the living room is Jules Olitski's *Pink Lady*, 1965. Helen Frankenthaler's *Center Break* hangs over the mantel. ABOVE: "Because of the grayness outside, we tried to use intense colors indoors," says Mrs. Hoffman. The table holds Tiffany's flatware and fish plates. Print is by Miró.

brary in the second go-round; it was repainted but otherwise remained intact. The dining room also held its own—the same fabric pattern was retained, but the material was changed from cotton to silk.

"It almost became the tail wagging the dog," quips Hail of the expansion. "We probably should have demolished the house and started over, but there were so many reasons not to, especially the magnificent garden." The view, Mrs. Hoffman acknowledges, "is subtle, but the garden is what feeds the soul."

Having grown up in the East, she at first wanted the conventional boxwood and topiary. However, landscape architect Barbara Fealy, with whom Mrs. Hoffman has worked for twenty-six years, persuaded her to trust the Pacific Northwest and take pride in the plants of the region.

The Hoffmans now grow their own corn, potatoes and carrots, their own strawberries and blueberries.

They also specialize in roses. "We have so much rain," Mrs. Hoffman notes, "that anybody can grow things." She finds her own particular challenge and delight in orchids, for which she has built both a hothouse and a cold house.

"We were told about lilies by Michael Szell in London," she says. "When we were in his shop looking at dining room fabric, he asked if we knew that our area produces the finest lilies in the world! And it's true—Pacific Northwest bulbs recently won first prize at a famous Dutch show."

The Hoffmans play an important role in civic and cultural affairs, but their greatest pleasures come from the outdoors. Both love to play golf and tennis and to fish, Mrs. Hoffman preferring to go after trout with a barbless dry fly tied by her son.

"I grew up very formally, even by New York City standards," she says. "Then there were the children and the usual bedlam. Now we want a home that reflects informality. A low profile is the key, and subtlety—quality that doesn't knock you over."

Many of Mrs. Hoffman's favorite pieces were her grandmother's or her mother's. She still cherishes a Jacobean desk with hunting scenes that her mother gave her—it brings to mind her school days in Virginia—and she continues the family custom of wrapping dinner-table candlesticks with ivy or kinnikinnick. In like manner, the color of the paneling in the library was recalled from her grandmother's New York apartment. "I never knew what the wood was," Mrs. Hoffman says, "so we just worked with a painter until we came up with the right stain."

While the Hoffmans consider themselves enthusiastic collectors, and their art collection includes work by several members of the contemporary pantheon, Mrs. Hoffman insists that "our paintings just happen to us. For example, there was the afternoon in Paris when I leapt from a taxi because a Picasso in a gallery window caught my eye. I wasn't looking for anything at all, but I knew I just had to have it."

A magnificent canvas by Seattle artist Mark Tobey, above the fireplace in the library, consolidates the tenor of that room—a mix of Oriental and Pacific Northwest objects.

This sense of place, of fitting in—and, more, of belonging—is important to the Hoffmans and was exquisitely respected by Anthony Hail, who has found the means to balance their memories and desires, their needs for grandeur and comfort.

Hail's accomplishment, then, is nothing less than an act of diplomacy—quiet and accommodating yet supremely principled. A vigorous family tradition—of strong women with an intense taste developed over generations—has been recognized. And a vigorous, sophisticated and contemporary life has been asserted. □



"People go through many periods. I'm on my fifth collection," explains Ronna Hoffman. In the master bedroom, which overlooks the lushly planted garden, a Picasso print hangs by the bookcase, and a Joseph Raffael watercolor, *The Wind on Water, Spring*, is displayed over the desk. The Louis XVI bergères, signed by Adrien-Pierre Dupain, have been in the family for generations.

"Now we want a house that reflects informality. A low profile is the key, and subtlety—quality that doesn't knock you over," says Mrs. Hoffman.



Lyrical Interlude on Nob Hill



"Because it's a special-occasion place for my clients, it called for a sense of simplicity with extravagant detailing," says William Hodgins of his design for a San Francisco apartment. The living room features a circa 1820 Biedermeier armchair with ebonized detailing (left), an English oval-backed armchair and 19th-century Russian burled-elm chair with ormolu mounts. Sofa fabric, Cowtan & Tout; drapery fabric, Brunschwig & Fils.



Romance and Light Fill a San Francisco Pied-à-Terre



INTERIOR DESIGN BY WILLIAM HODGINS, ASID
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY RUSSELL MACMASTERS



A tiger-maple Biedermeier secretary-on-chest dominates one wall of the dining/sitting room. Atop it stands a model of a Grecian head and a 19th-century Swedish astrolabe. Wall bracket is 18th-century French.

FEW COUPLES would rejoice at the thought of returning to one of their first apartments, with its hand-me-down furniture and wedding-present décor. There are exceptions, however, and one is this series of high-ceilinged rooms at the summit of San Francisco's Nob Hill.

The owners' principal residence is now in the Midwest, but business interests require them to travel frequently to the West Coast. The apartment functions officially as a well-located pied-à-terre for these trips, but they cherish it for much more than its proximity to the financial district downtown.

"We lived there early in our marriage, and it's very nostalgic for us," the wife explains. "Now it's our romantic getaway. It's a place for us to spend time with each other, walking and going to restaurants. We're very unscientific about when we go there. When the mood strikes, we go."

It was this spirit of romance and escape that the owners wished to express when they decided to give the apartment a new look. "I wanted something light and romantic and easy," she says. "It's almost whimsical, and very personal. Our main house is much more serious, but this isn't a place for day-to-day living."

At the other end of the continent, Boston interior designer William Hodgins understood just what they wanted. He had already worked with the owners on their house in a midwestern suburb, and today the rapport between clients and designer remains clearly apparent.

"He's so good at capturing the mood you want, even if you can't articulate exactly what it is," says the wife. The designer returns the compliment, saying, "Clients do change the way you think. She has definitely influenced me, because she is a very good editor."

Together they came up with a design that is both spare and voluptuous. Rather than imitating the encrustations of an Old World residence, they achieved a weightless, lighthearted luxury. "It's pretty empty, and that's the point of it," Hodgins says. "Keeping things a little less furnished has become more appealing to me."

Most of the floors, whether glossy bleached wood or bold *faux-marbre*, have been left bare. In the living area the only rug is a small one from eastern Turkestan, so faded and worn it is only a ghostly suggestion of itself. The tall French doors, opening onto balconies along the front of the apartment, have been treated without fuss or furbelow, with neat rattan shades and free-falling draperies.

The principal rooms have elaborate sculptural reliefs typical of the building's beaux-arts style. "Almost anything more on the walls looks like

OPPOSITE: "The apartment is not large, so the dining room also serves as a sitting room," says Hodgins. A late-18th-century painting by Antonio Zucchi hangs on one wall. *Bois clair* Biedermeier chairs accompany a Biedermeier table; the softly faded rug is from eastern Turkestan.

too much," says Hodgins. Drawings and paintings were reserved, therefore, for the plainer walls of the halls and bedrooms.

The former gray, taupe and red tones were replaced by a palette of off-white and pastels, executed in frankly luxurious finishes and fabrics. Pale blue silk-taffeta draperies seem to waft in the breeze from the windows, which are open as often as the weather allows. Sofas covered in a creamy fabric are further softened by pillows in silk damask and antique needlepoint or a softly folded throw in icy blue mohair. The honey-colored woods of the Biedermeier and Russian furniture warm the rooms without weighing them down.

When the owners are in residence, the rooms are filled with soft arrangements of hydrangeas and roses in

The wife's favorite piece is a Viennese Biedermeier desk with columns whose tops remove to hold cut flowers. Small French bronzes are mounted on yellow marble plinths. Silk damask from Brunschwig & Fils.





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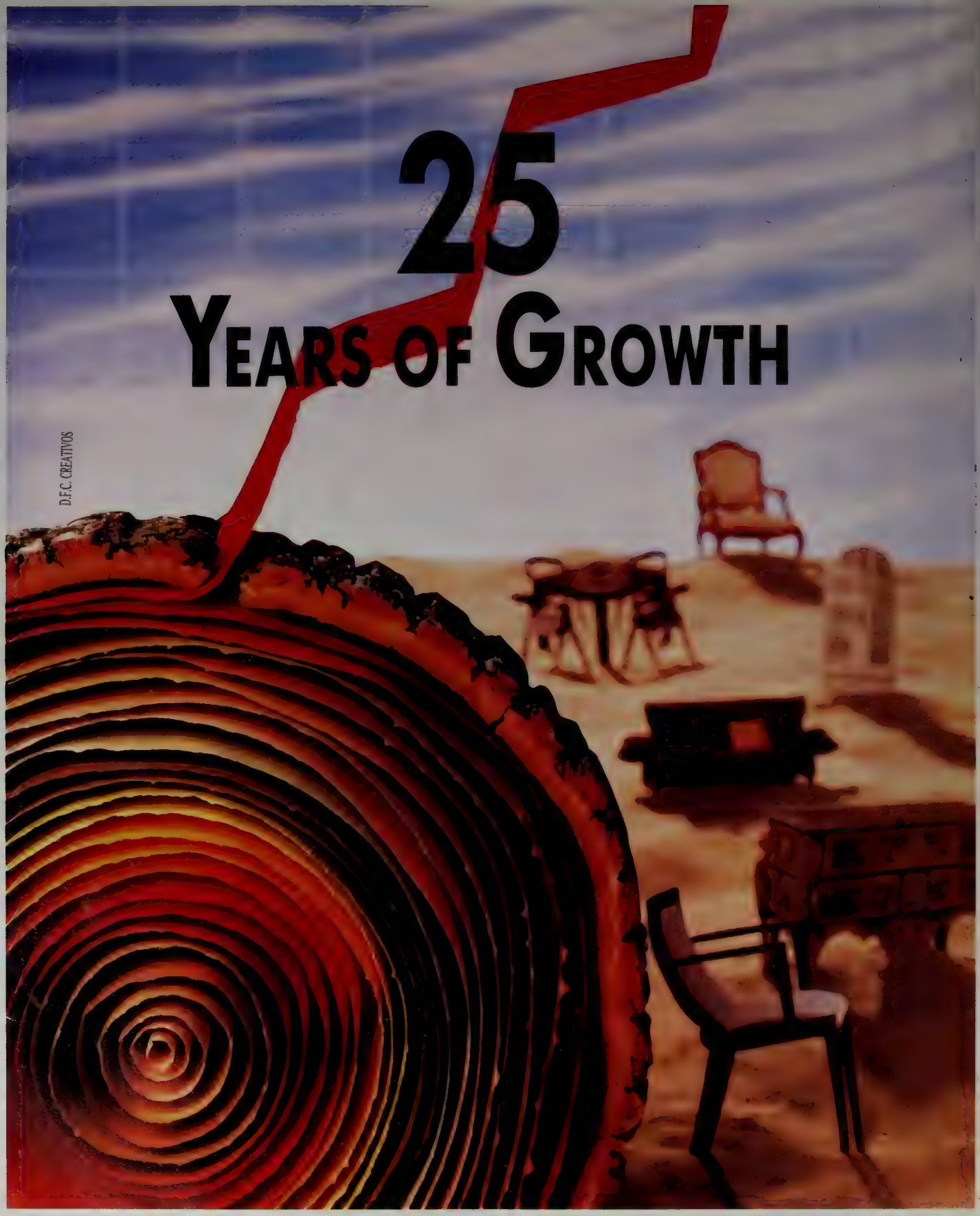


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Joan Bennett Kennedy's Apartment
continued from page 113

the honeyed tones is inspirational.

Between living room and library, Irvine and company built not a door but an open "screen" of pinewood columns, matched by tall pine library bookcases all done up in *faux-bois* to enhance the grain and dispel "country" associations. "I wanted to keep the grand urban feel, in balance with the living room," says Irvine. "But Mrs. Kennedy wanted the library as a place for people to loll about in." The scheme of hunter-green walls combined with a bold Victorian chintz overflows with welcome. This room, like every other, is dotted with antiques. A soft green sofa finds rare company in yet another early chair: a Massachusetts ladderback of circa 1740. And on the elegant George II mahogany drop-leaf tea table, Mrs. Kennedy likes on occasion to set small, informal luncheons.

In creating a new hallway, architect and designer abandoned themselves to a Regency extravaganza. The original hall was "as large as a room," says Mrs. Kennedy. "It was the kind of space where you drop a child's tricycle or a sofa nobody sits on." The waste was eliminated by narrowing it to a handsome passageway with octagonal halls at either end. Now, from the entrance, the hallway offers a protracted, exciting vista to the living room and right through its windows to Cambridge beyond. The dark stippled and glazed walls are lavished with deep moldings picked out in gold leaf, Venetian red and black, which ascend to a brilliant azure-blue ceiling. The shelves display Mrs. Kennedy's collection of New England pewter, English Staffordshire, Liverpool transferware and Lowestoft china.

These days, whether Mrs. Kennedy is practicing at her piano, packing for a trip or unwrapping another old pewter find, she is happy in an apartment that relates both to her personality and to the great, historical port city on every side. She confesses she is still overwhelmed by the romance of it all.□

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AT THE HARBOR COURT

David Murdock's New Hotel in Baltimore
continued from page 160

Owner and designer have created public rooms that are remarkable in their variety and number, for it is extravagant to build such rooms in a small hotel. Some are intimate: A tiny tapestry-walled study with the harbor below it is just the place for a pair of star-crossed lovers to find accord over a cup of tea; and on the ground floor, a warm sitting room near the main lobby is designed for waiting when the luggage has been lost at the airport. There are also grand rooms for important occasions. But the public room that best expresses David Murdock's taste and humor is the one called the Explorer's Club.

There artist John Wullbrandt has painted a giant mural of the African savanna, with life-size elephants and monkeys silhouetted at dusk. The bar itself was envisioned as a safari camp from which one could watch nature at play. At first sight the effect is staggeringly realistic. What about that large family of monkeys dancing in exhilaration down that fragile branch? Will it hold up? And those huge elephants—you glance nervously out the window to

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make sure the National Aquarium is still there, and grip the back of a *faux*-leopard-covered armchair for reassurance.

Marylanders are justifiably proud of the new vitality that the restoration of Baltimore's harbor area has brought to the city. Just a few years ago there were dreary warehouses where today there are gaily painted new houses, imaginative shops, a broad walkway by the water. And now the dynamic David Murdock has given the Baltimore harbor what it has long lacked: a first-class hotel of rare elegance and charm.□

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AD-AT-LARGE

Inside the International Design World

An Objective Eye



DEBBIE DUBOIS

When Victoria Waymouth travels the world, she looks for objects that would look good in her new store, **Victoria Waymouth Interiors**. And as an interior designer, Lady Victoria draws heavily from her inventory. The shop is currently filled with Imari porcelain, French fabrics, tapestries, brassware, sconces and picture frames. She also has excellent sources for custom-designed bookcases and draperies. Usually occupying center stage—over a rare painted Victorian fireplace—is a still-life painting by her husband, Nigel Waymouth. 30 Old Church St., London SW3; 376-5244.

Notes from New Zealand

When Ted Graber, designer for the Reagans, was in New Zealand, he saw a set of Regency chairs in the window of **Marsden Antiques**. He said to the owner, "Do you remember that song, 'How Much Is That Doggie in the Window?' Well, I'll take the doggie in the window, thank you very much." Graber bought everything in the window display. Should you care to see what's left, try Marsden Antiques, 52A Cleveland St., Brooklyn, Wellington; 850-152.

After he cleaned out the antiques shop, Graber went to the **Central Park Deli**, where he chose from a menu that includes Swallows of Capistrami and Metro Goldwyn Mayo. Central Park Deli, 199 Ohiro Road, Brooklyn, Wellington; 852-883.

On a side trip to **Tasmania**, Graber stopped at the new Sheraton, which "is very nice but not too lush." The way to see Tasmania, Graber says, is to get a small plane and fly over the mountains, then hire a car and drive by "lovely English colonial-style houses from the 1800s."

Graber and his fellow traveler, Archie Case, made a special detour to the royal albatross colony at **Taiaroa Head**. When Case had visited the colony in 1983, he adopted a royal albatross that was given the nom de plume Archie. Unfortunately, Archie had flown the coop, so Archie Case was given a snapshot of him to take home. The colony is a 30-minute drive from Dunedin.

Designer's Design

Following the success of his line for Milari last year, designer **Michael de Santis** is planning a new line of furniture for BFC this fall. The current trend in design is "handsome classical," according to de Santis. "It's contemporary and traditional," he says. An example would be a Directoire-style chair in lacquer with antique gold leaf.

The new line includes dining chairs, upholstered furnishings and framed mirrors. His *Nikolai* chair (a variation on his middle name—Nicholas) is available in lacquer with wood veneer or with gold or silver leaf. One of the designs in the upholstered collection will have leather detailing. BFC, 42 Greene St., New York 10013; 212-226-1850.

Finishing School

Desmond Guinness tells us about the **Loughcrew Studio School of Gilding and Decorative Finishes**. Run by classical furniture designer Emily Naper (daughter of Sir Francis Dashwood and granddaughter of Lady Dunsany), the school is on an old family estate in the Irish countryside.

Courses at Loughcrew cover such subjects as molding, framing, gilding, decorative finishes and elementary picture restoration. Students complete one piece of work during the course. Accommodations are provided in private residences, in Ballinlough Castle or Tullynally Castle, the ancestral home of the earls of Longford. Side trips include a visit to an Irish furniture auction or trout fishing on Lough Sheelin. Courses are Sept. 12–16 and Oct. 3–7. Loughcrew Studio, Loughcrew, Oldcastle, Co. Meath, Eire; 049-41356.

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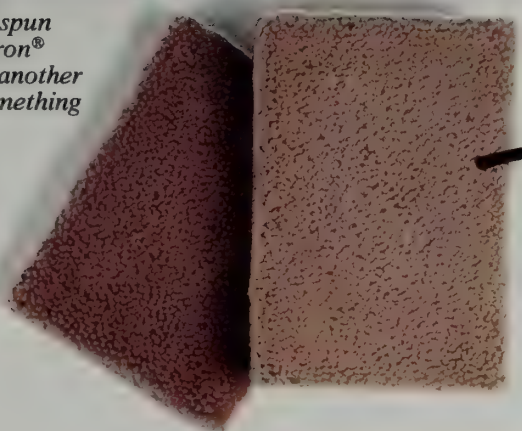


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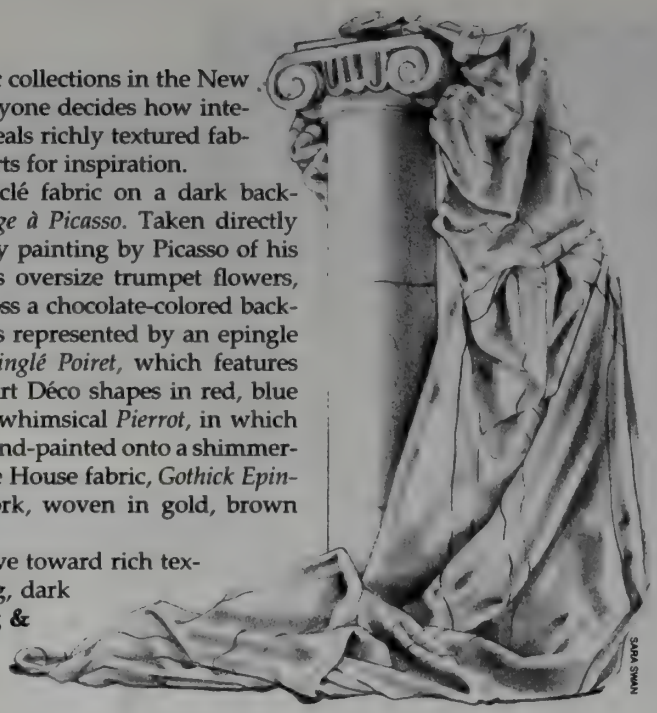
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Show & Tell

A preview of the August fabric collections in the New York showrooms—where everyone decides how interiors will look tomorrow—reveals richly textured fabrics that draw heavily on the arts for inspiration.

Clarence House has a bouclé fabric on a dark background that they call *Hommage à Picasso*. Taken directly from a pattern used in an early painting by Picasso of his first wife, Olga, the fabric has oversize trumpet flowers, vines and tulips that twist across a chocolate-colored background. The couturier Poiret is represented by an epingle fabric, appropriately titled *Epinglé Poiret*, which features clowns, sleds and geometric Art Déco shapes in red, blue and brown. The final *P* is the whimsical *Pierrot*, in which stars and crescent moons are hand-painted onto a shimmering silk. Another new Clarence House fabric, *Gothick Epinglé*, evokes medieval grillework, woven in gold, brown and dark blue.


SARA SWAN

Other indications of the move toward rich textures, bold patterns and strong, dark colors come from **Brunschwig & Fils**. *Drummond* has stripes of royal blue, red or aquamarine alternating with bands of coral, gold or white, all overlaid with a heavy Gothic filigree of flowers and vines. *Illyria* is a more traditional floral print with large peonies, roses and poppies, made distinctive by a chocolate-colored background.

At **Ian Wall**, the Architectural Collection draws its inspiration from Art Nouveau, Art Déco and modernism. Besides *Harleikin*, a fabric by Wiener Werkstätte designer Josef Hoffmann, there are three patterns designed by Charles Rennie Mackintosh between 1915 and 1923. Also represented are Andrée Putman and architect Ricardo Bofill.

Vase Line

Some of the most sought-after terra-cotta vases in the world come from Impruneta, near Florence, and the best address there is that of **Signor Agresti**, an artisan who specializes in the classical shapes that make these vases so renowned. Via delle Fornaci, Impruneta; 055-201-1132. A challenge to the supremacy of these vases, however, comes from Sicily. **Nicolò Giuliano**, a restorer of Baroque ceramics, has turned to the traditional Sicilian art of the 16th and 17th centuries for his creations of terra-cotta baskets that look like wicker and are decorated with grapes. Via Circonvallazione 57, Monreale, Sicily; 091-410606.

Tucked Away in Tucson

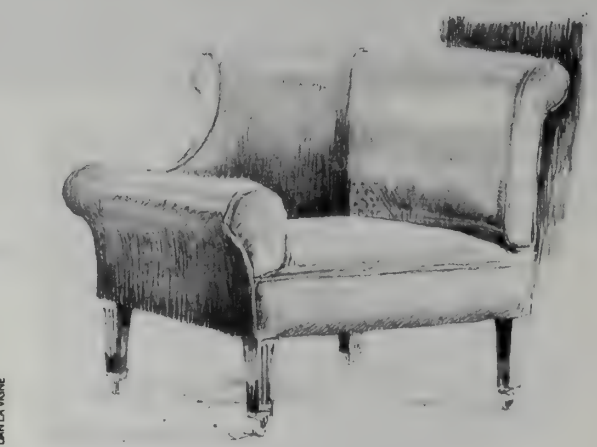
Sam Botero, who has been spending a fair amount of time in Tucson lately, has discovered a restaurant called the **Hidden Valley Inn** that he says "has an incredible wood-carving museum."

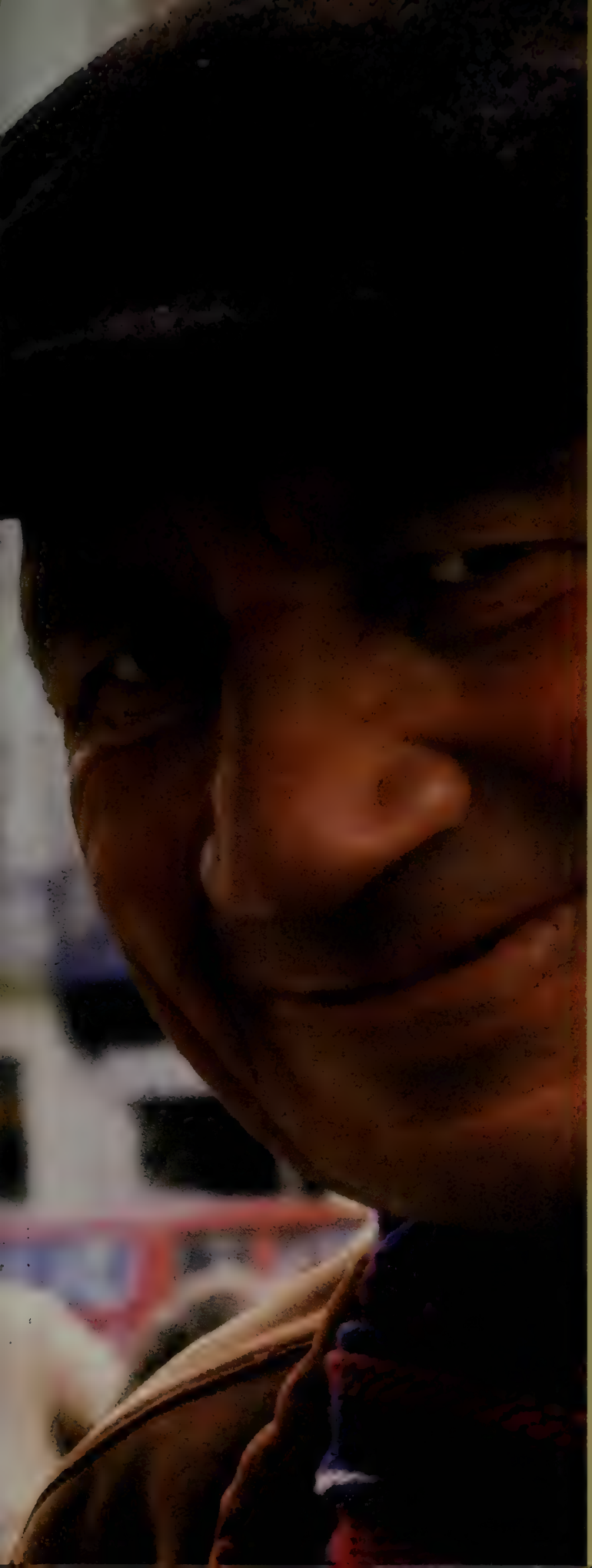
On exhibition at the restaurant is a miniature wood circus complete with animated trapeze artists and sword swallowers. Also on display are carvings of a turn-of-the-century main street in Madison, Wisconsin; a ghost town with animated skeletons of dance-hall girls; and native costumes from 21 Indian tribes.

Lining the walls are paintings of movie stars—including Ronald Reagan and John Wayne—done by a Hidden Valley Inn employee who was an illustrator for the FBI. Visitors, who come to eat and listen to live Western music, are seated in the area formerly used as horse stalls, while across the room is a hayloft filled with carriages, harnesses and saddles. The food is "simple but very good," according to Botero, who adds that when you're there "you'll feel like you're in a cowboy movie." The Hidden Valley Inn, 4825 N. Sabino Canyon Rd., Tucson, AZ 85715; 602-299-4941.

Heir to the Chair

When the granddaughter of Sir Edwin Lutyens tried to locate some of his original furniture designs, she discovered they were impossible to find. So Candia Lutyens came up with her own solution—the first exclusive reproduction of the **Napoleon chair**, designed by Lutyens in 1919 and on view at the Victoria and Albert Museum. Each chair is made using original techniques and is covered in black horsehair with the original pattern. The chair is available for £1,175 (about $2,300), only through Lutyens Design Associates, 11 Redcliffe Place, London SW10; 352-4579.


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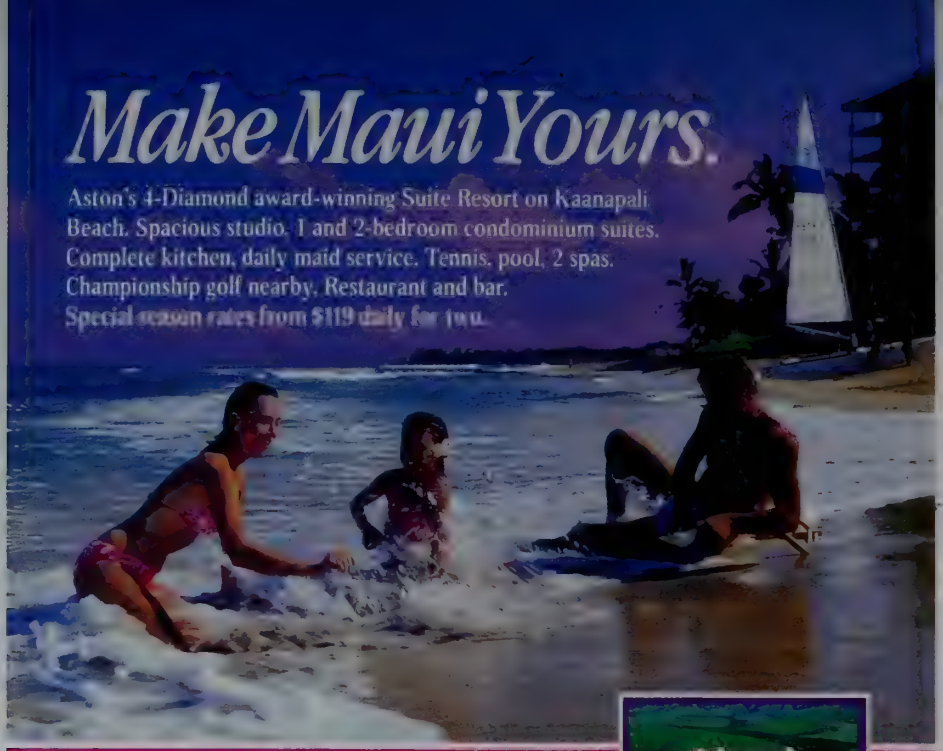
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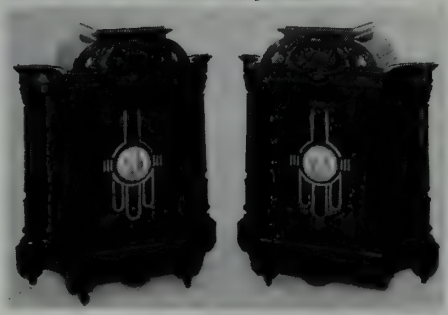
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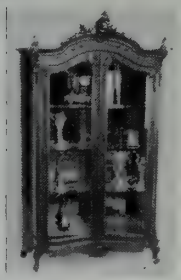
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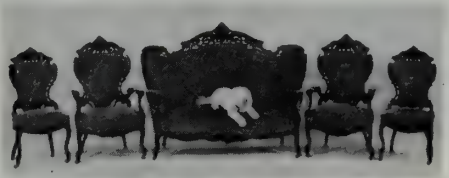
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Period Pieces

Harry Hinson, of Hinson & Co., returned from a trip to London with raves for **Rupert Cavendish,** one of the best sources for Biedermeier and Empire pieces. Cavendish recently moved to a new location and now has three floors on which to display his wares. To set the mood, walls are covered with period damasks and heavy satins bearing bumblebees (the symbol of Napoleon), and Cavendish stocks wallpaper by Zuber from original blocks, books, fabrics, and, of course, furniture. Hinson says it's the "most interesting shop I've seen in a long time." 610 King's Road, London SW3; 731-7041.

Browsing in Berlin

In West Berlin, San Francisco designer Tony Hail, traveling with partner Charles Posey, says the antiques store **Seidel und Sohn** has "some of the prettiest things I've ever seen. Lots of Russian and German 18th-century pieces and Baroque items, great things from Potsdam like mirrors, candlesticks, silver and china, all from the Frederick the Great period. But it's very expensive." 113 Eisenacherstrasse (just off the Kurfurstendamm among a little row of antiques stores); 216-1850. They also recommend visiting **Sans Souci**, the summer palace of Frederick the Great, which sits in the largest royal park in Europe. Restaurant of note is **Heinz Holl**, which has great food and is always jammed. 26 Damaschkestrasse; 323-1404, 323-2993. Posey says be forewarned it is expensive and doesn't accept credit cards. For nightlife they enjoyed the **Paris Bar**, 152 Kamtstrasse; 313-8052. They also came across the antiques show at **Charlottenburg**, the favorite palace of Frederick the Great's parents.

Fantasy Island

Leave it to Malcolm Forbes to buy a piece of paradise—a tropical island with deserted white-sand beaches, coral reefs, warm clear water and palm trees. Owned by Forbes since the 1970s, the tiny Fijian island of **Laucala** (pronounced *Lathala*) is an idyllic getaway spot for a select few: There are only four cottages—called *bures*—which can accommodate a maximum of eight guests at one time.

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Early to Bed

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Dutch Treat

Barry Friedman, the New York painting and furniture dealer known for his Wiener Werkstätte pieces and his Vienna Secessionist posters (Art Notebook, *AD*, Nov. 1987), has opened a new gallery. His former space across the street will be turned into an apartment and gallery for private viewings of paintings. The new gallery has been graced by an exhibition of early-20th-century Russian artists, a show of Bauhaus works on paper, paintings and furniture, and in the fall an exhibition of more than 40 pieces of furniture to celebrate the centennial of Gerrit Rietveld, a Dutch designer of the de Stijl school. Friedman says more and more European art dealers are buying from Americans now. He should know about that *and* about Rietveld; in 1986 Barry Friedman paid $79,000 for a Rietveld chair—one of the most expensive pieces of 20th-century furniture ever sold. Barry Friedman, 1117 Madison Ave., New York 10028; 212-794-8950.

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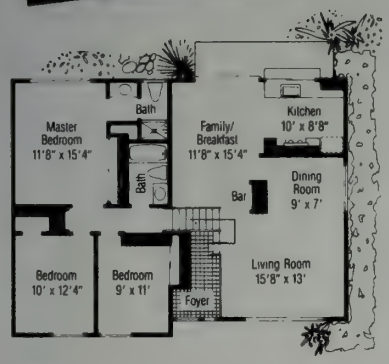
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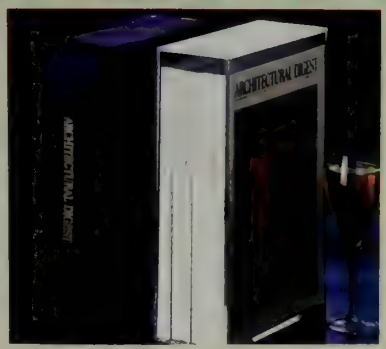
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AD-AT-LARGE

Bound for Travel

"It is a common Western gaffe to suppose that the Japanese worship their ancestors; they do not, but they do honor their memory." This, under the chapter "Manners and Conversation," is just one nugget of information to be gleaned from ***The Economist Business Traveller's Guide: Japan.*** The series, which also includes books on Britain, China, the Arabian Peninsula and the U.S., is a well-researched resource that offers as much information on a country's economy, politics and etiquette as it does on restaurants. Since *The Economist* should know all there is to know about Britain's national character, we quote from that chapter: "Given its complexity and social significance, outsiders should treat British humor as a spectator sport. Do not try to join in." And do not leave home without these books.

Tile Style

If you are interested in antique tiles, **Solar Antique Tiles** has imported Portuguese pieces from the 15th century to the 1930s. Owner Pedro Leitão, who grew up in Portugal, says that tiles were "like eating and sleeping—something I've always known." Leitão says his father started collecting tiles in Portugal 40 years ago, "and that's a lot of tile." Current inventory is half a million. When people ask him why they haven't seen any of these tiles before, Leitão answers, "because my father bought almost all of them and kept them stashed away."

Stashed treasures include 15th-century Moorish tiles in watery-green and midnight-blue geometrics, and tiles that were part of 17th-century murals depicting Portugal's discoveries in the New World. One classic mural shows the charming scenario of American Indians hunting lions. Another mural is a 1930s advertisement showing a dandy wearing a tux, top hat and monocle smoking a Spud. By appointment only. Solar Antique Tiles; 212-254-3044.



High Society

For those who haven't been to Philadelphia lately, *AD* editor-at-large Susan Mary Alsop suggests a drive around the **Society Hill** district just off 18th-century Rittenhouse Square. The district has been revitalized "and it looks very much like Georgetown," Alsop says. Shop in the many antiques stores there, she suggests, and have lunch or dinner at the chic new French restaurant La Truffe, which has a 19th-century feel with its William Morris–wallpapered walls and fringed lamps. 10 S. Front St.; 215-925-5062.

The French Connection

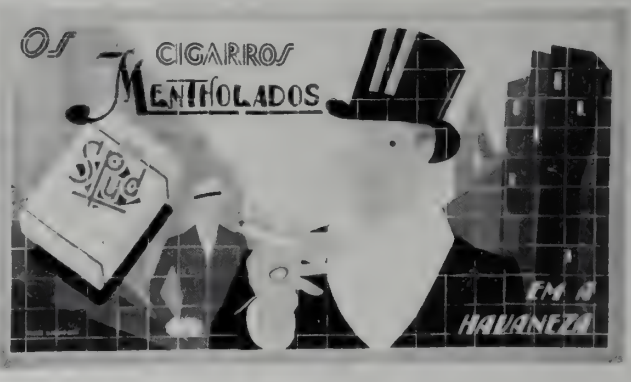
Tapestries—Gobelins, Aubusson, Beauvais and Flemish, from the 15th to 18th centuries—are the specialty at **Chevalier** and have been since the company was founded in 1917. Now run by the third generation, twin brothers Dominique and Pierre Chevalier, the firm has a store within the New York town house of *antiquaire* Philippe Farley, where it is attracting such designers as Kalef Alaton, Mark Hampton and Juan Pablo Molyneux. And because their pieces are so old and fragile, the Chevaliers have patented a cleaning process: Maison Chevalier, a facility in Paris for cleaning and restoring tapestries, was recently inaugurated by Mme Jacques Chirac; they plan to open another near New York soon. Chevalier, 157 E. 64th St., New York 10021; 212-249-3922. Galerie Chevalier, 17 Quai Voltaire, 75007 Paris; 42-60-72-68.

Philippe Farley, meanwhile, has settled comfortably into his four-story town house and has opened a branch in Paris. On display in New York recently was a ca. 1820 Russian pedestal dressing table, an English screen of embossed cordovan leather, a pair of 19th-century Japanese screens and a ca. 1790 Continental giltwood mirror. Philippe Farley, 157 E. 64th St., New York 10021, 212-472-1622; 7 rue d'Aguesseau, 75008 Paris.

Ambling in Arizona

Designers-on-the-move Bob Patino and Vicente Wolf felt it was time to rediscover America. They give high marks to tennis czar John Gardner's **Enchantment**, a resort nestled inconspicuously in the red-clay rocks of Boynton Canyon, about 15 minutes from Sedona, Arizona.

Patino also suggests taking the picturesque hour's drive from Sedona to Jerome, a deserted mining town perched on a mountainside overlooking Verde Valley. For dining in Jerome, he recommends the aptly named **House of Joy**, a former bordello, which is open only on Saturdays and Sundays. For reservations call 602-634-5339.



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AD-AT-LARGE

Gauging the Landscape

With a debut exhibition that combined the 19th-century sketches of Sir Henry Byam Martin with rare pieces of majolica, **Deborah Gage** set the premise for her new London gallery: to juxtapose artworks that have "contrasting visions and viewpoints." An upcoming show, "The Reflective Image," will concentrate on mirrors. Gage has painted the gallery walls in cornflower blue, inspired by a painting by her friend Angelica Garnett, the daughter of Duncan Grant and Vanessa Bell. (At one time Gage ran the Charleston Trust, which saved the couple's country house, Charleston—see *AD*, March 1981.) Apart from the changing exhibitions, collectors can reflect on a rare Chelsea tea and coffee set, unusual chenets and a carved overmantel. Deborah Gage (Works of Art) Ltd., 38 Old Bond St., London W1; 493-3249.



An Arm and a Leg

On a trip to his native Colombia, Juan Montoya came upon the store of American **Jim Amaral**, whose furnishings he describes as "almost sculptural." Amaral inserts fragments of 14th-, 15th- and 16th-century colonial pieces into tables and chairs. *Table Looking for a Handout* has a colonial hand extended to hold your drink; another table is made from an archangel's legs. Amaral's favorite table "looks like a reliquary" and is made from a pair of delicate angel's hands holding a dozen dried roses.

Though Amaral is reluctant to part with these pieces, which decorate his shop, he does sell his paintings and what he calls "useless tables"—six inches wide, of painted wood—that are "just big enough to hold one drink." Amaral also sells hand-knotted area rugs and textiles—some designed by his wife, Olga, and some by local artisans—which "are sophisticated, not folk art." Upholstery and drapery fabric can be woven with ribbons. Amaral Ltd., Calle 69, #7-28, Bogotá, Colombia; 249-6357.

Opening Shop

Tony Ingrao, a young designer and antiques dealer known for his 18th- and 19th-century wares, has opened up shop in New York, next door to designer Robert Metzger. Although he concentrates on English, French and Russian pieces of exotic woods, Ingrao recently had an elegant American Empire console table of white marble, mahogany and gilt, made in New York by Meeks, ca. 1825. Ingrao Ltd., 215 E. 58th St., New York 10022; 212-758-2770.

The Charm of Connecticut

Helen Partello-Hollingsworth, always a font of information on Americana, has found **Country Fare** for the restoration of vintage lamps and for custom-designed lamps. Bases are created from brass or crystal, and shades are coordinated in appropriate colors. Country Fare, 45 Quaker Farms Rd., Southbury, CT 06488; 203-264-7517.

Albert Hadley is one designer who has discovered **The Studio**, another source for custom-made lamps with wood bases in the shape of urns, columns and candlesticks painted in *faux* finishes. The store also carries decorative accessories. The Studio, 86 Main St., New Canaan, CT 06840; 203-966-1332.

Mix and Match

One Los Angeles antiques store that comes highly recommended is **Thomas Beeton Antiques**, which specializes in 17th- to mid-19th-century European furniture with an emphasis on painted pieces and textiles. Beeton attributes his method of mixing period furniture with modern interpretations to his mentor Gep Durenberger. One example is juxtaposing a pair of rare Sheraton armchairs—painted with lemons and limes—with a John Fowler–inspired table with Corinthian capitals.

Beeton loves the idea of an 18th-century Kentian console table graced by buckets filled with flowers and by a pair of lamps made from Neoclassical architectural finials. Over that, he says, "hang an overscale 19th-century tearjerker painting of dogs and discover what Mario Buatta calls 'layers of civilization.'" Thomas Beeton Antiques, 930½ N. La Cienega Blvd., Los Angeles, CA 90069; 213-657-1371.

A Material World

Anyone interested in antique fabrics should know what Ralph Lauren and Frank Pennino already know: The mecca in London for early chintzes and quilts, 17th- and 18th-century silks, paisley shawls, 16th- and 17th-century French brocades, tapestries, Aubusson panels, antique Chinese costumes, Edwardian tea and wedding dresses is the **Gallery of Antique Costume and Textiles**. Lauren uses their fabrics in the décor and set pieces of his Polo stores, and Pennino shopped there for some Los Angeles clients.

"They buy old draperies, chintzes and other fabrics and clean them and roll them up," Pennino says. "They have piles and piles of fabrics." The good-humored service is particularly outstanding. The women who run the store will pull out all the stops for clients who show even a little enthusiasm. And just down the road they've opened a new shop, **Pillows of London**, specializing in antique textiles made into . . . guess what? Gallery of Antique Costume and Textiles, 2 Church St., London NW8; 486-1050. Pillows of London, 48 Church St., London NW8; 733-3171.


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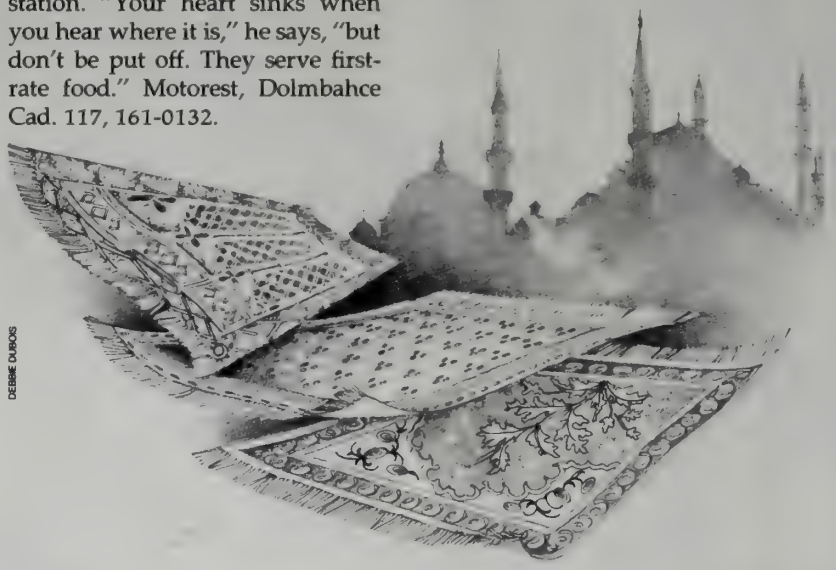
Notes from Istanbul

"Istanbul has become a first-class shopping center," writes *AD* editor-at-large John Julius Norwich. "The best place for antiques is Nuruosmaniye Caddesi, a street running up to the entrance of the Covered Bazaar by the Nuruosmaniye Mosque. **Galerie at Number 64** is perhaps the best dealer of carpets; they have some really outstanding pieces and the prices are very reasonable considering the quality. In the same street is **Sofa**, a really fascinating antiques shop selling old maps and prints, original Kutahya plates, and old pottery and textiles.

"For modern clothes, Turkish leather is superb—so soft you hardly recognize it for what it is. The best designer of ladies' leather clothes is **Derishow** (Ihlamur Caddesi, Yesilcimen Sokak 91, Besiktas; 160-2546). For designer clothes, visit **Ayla Eryuksel** (Vali Konagi Caddesi, Pasaj 85, Nisantas), who specializes in clothes based on traditional designs, in natural materials and hand-painted silks. Nesilihan Yarguci at **Dukkan Dukkan** (Vali Konagi Caddesi; 147-8411) works almost entirely in black and white and is one of the most fashionable designers in European styles. **Vakko** (Istiklal Caddesi) has classic clothes in wool, cotton and Bursa silk, original contemporary fabrics, and clothes and accessories for men. The **Konak Hotel** is by far the nicest and most atmospheric, five minutes' walk from Hagia Sophia, with a lovely garden for meals.

"The best lunch I've ever had in Turkey, perhaps anywhere, was at a restaurant called **Korfez** (332-0108). The specialty of the house is sea bass baked in salt that has to be opened with a hammer and chisel. Korfez is located at the water's edge in the village of Kanlica on the Bosporus. If you call the restaurant from the castle Rumeli Hisara, they will send a motor launch to pick you up."

And, back in Istanbul, he suggests the **Motorest** restaurant, next to a gas station. "Your heart sinks when you hear where it is," he says, "but don't be put off. They serve first-rate food." Motorest, Dolmbahce Cad. 117, 161-0132.



DEBBIE DUBOIS

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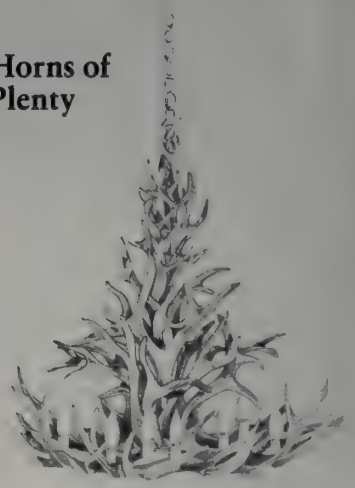
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AD-AT-LARGE

Horns of Plenty



DEBBIE DUBOIS

Arthur Smith is high on the Adirondack look. Twenty years ago, Smith says, he "wouldn't have been caught dead with antlers on the wall." Today he's buying a carved-wood American moose head with real antlers (it's from one of the Rockefeller houses in Maine) for a log cabin he's working on in upstate New York.

And he predicts that we'll be seeing a lot more of twigs, stones, natural horn—and umbrella stands. "Rain certainly hasn't gone out of style, but umbrella stands did," says Smith, who welcomes their return and buys each one he sees for his antiques shop, A. Smith Antiques, 235 E. 60th St., New York 10022; 212-888-6337.

If you want an umbrella stand made straight from the moose's head, so to speak, Smith suggests **Crystal Farm Antler Chandeliers** in Redstone, Colorado. The company also carries chairs, tables and, of course, chandeliers—all made out of deer and elk antlers. Husband and wife Stephen Kent and Joan Benson say they use only antlers that have been shed naturally and that are collected by "youthful hikers and senior citizens" who trek up the mountains to retrieve them. Twenty different chandelier designs, with names like *Matterhorn*, *Roosevelt* and *Avalanche*, are available. Prices range from $1,850 to $8,000. Crystal Farm Antler Chandeliers, Crystal Farm, 18 Antelope Rd., Redstone, CO 81623; 303-963-2350.□

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Francis Calcraft Turner (c. 1782–1846)
The Wolverhampton Stakes, 12th August, 1839
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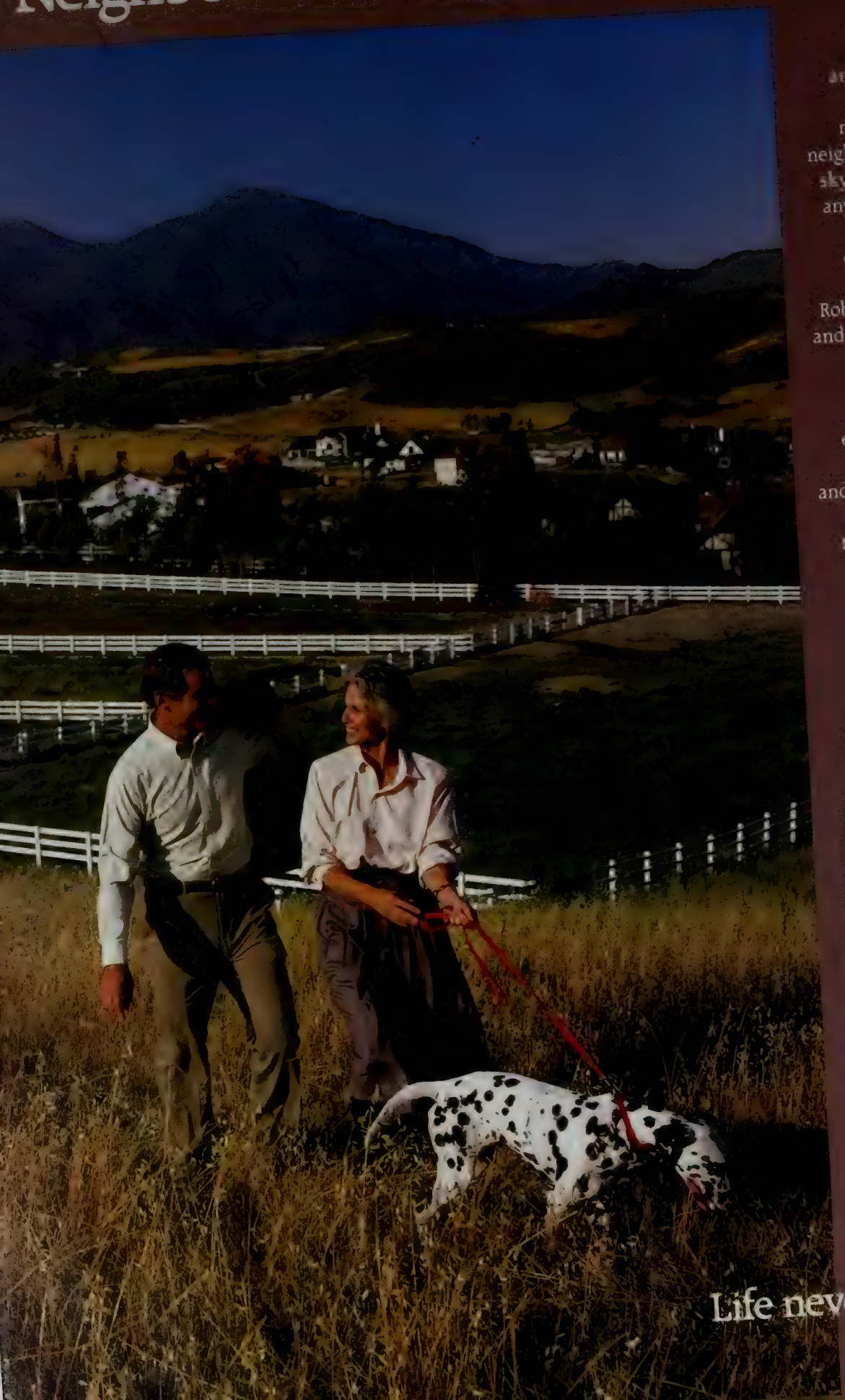
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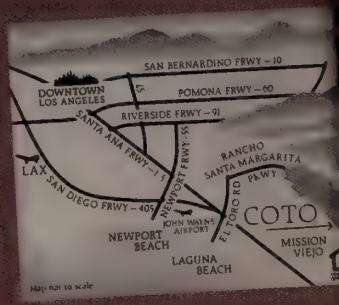
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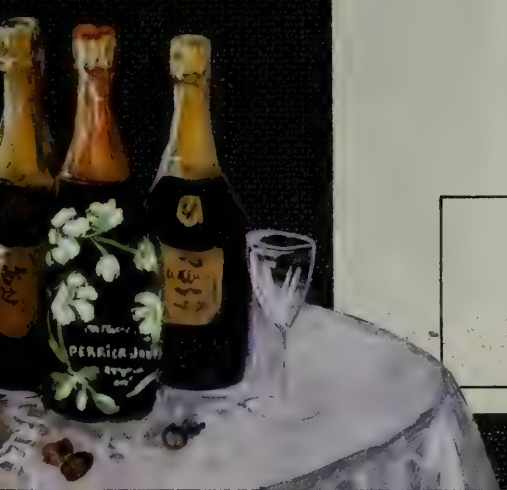
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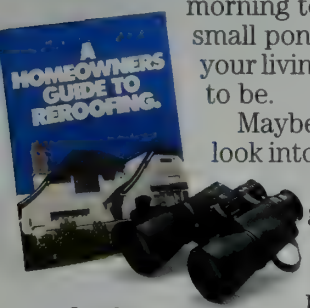


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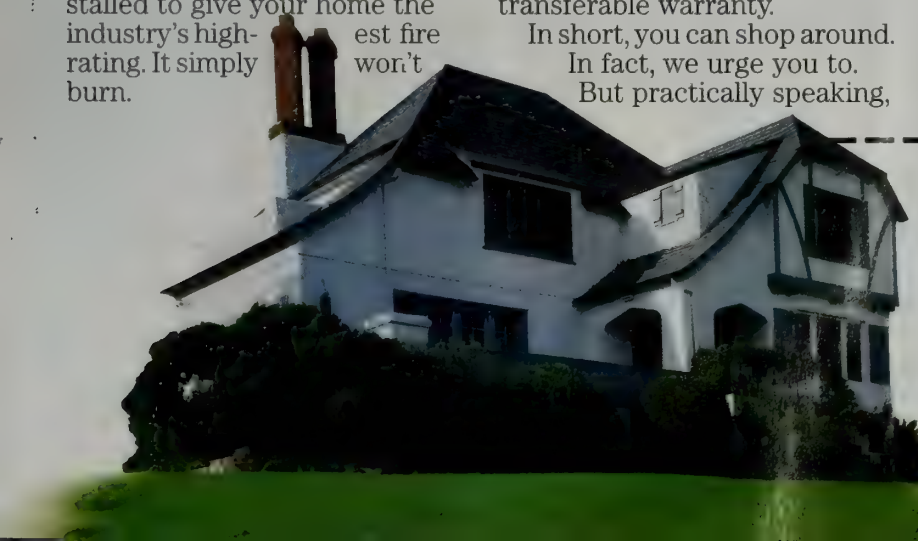
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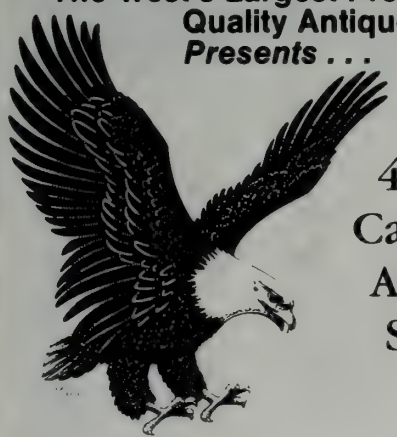
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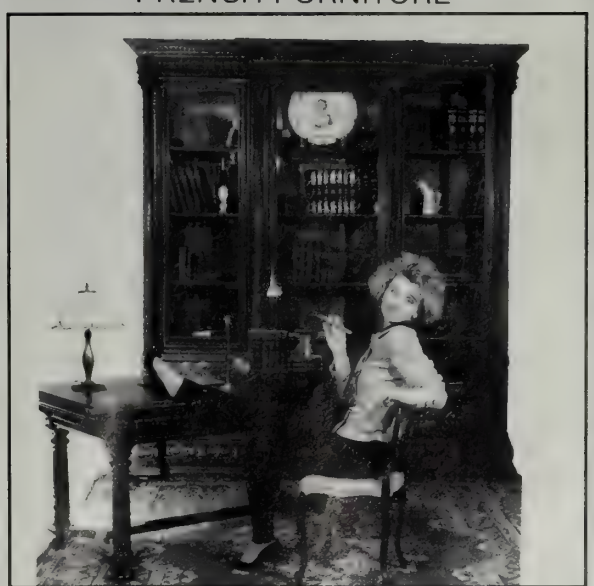
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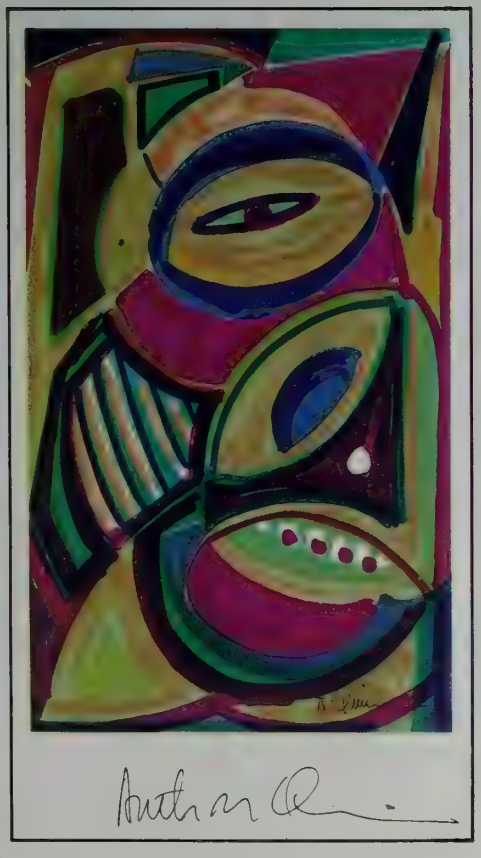
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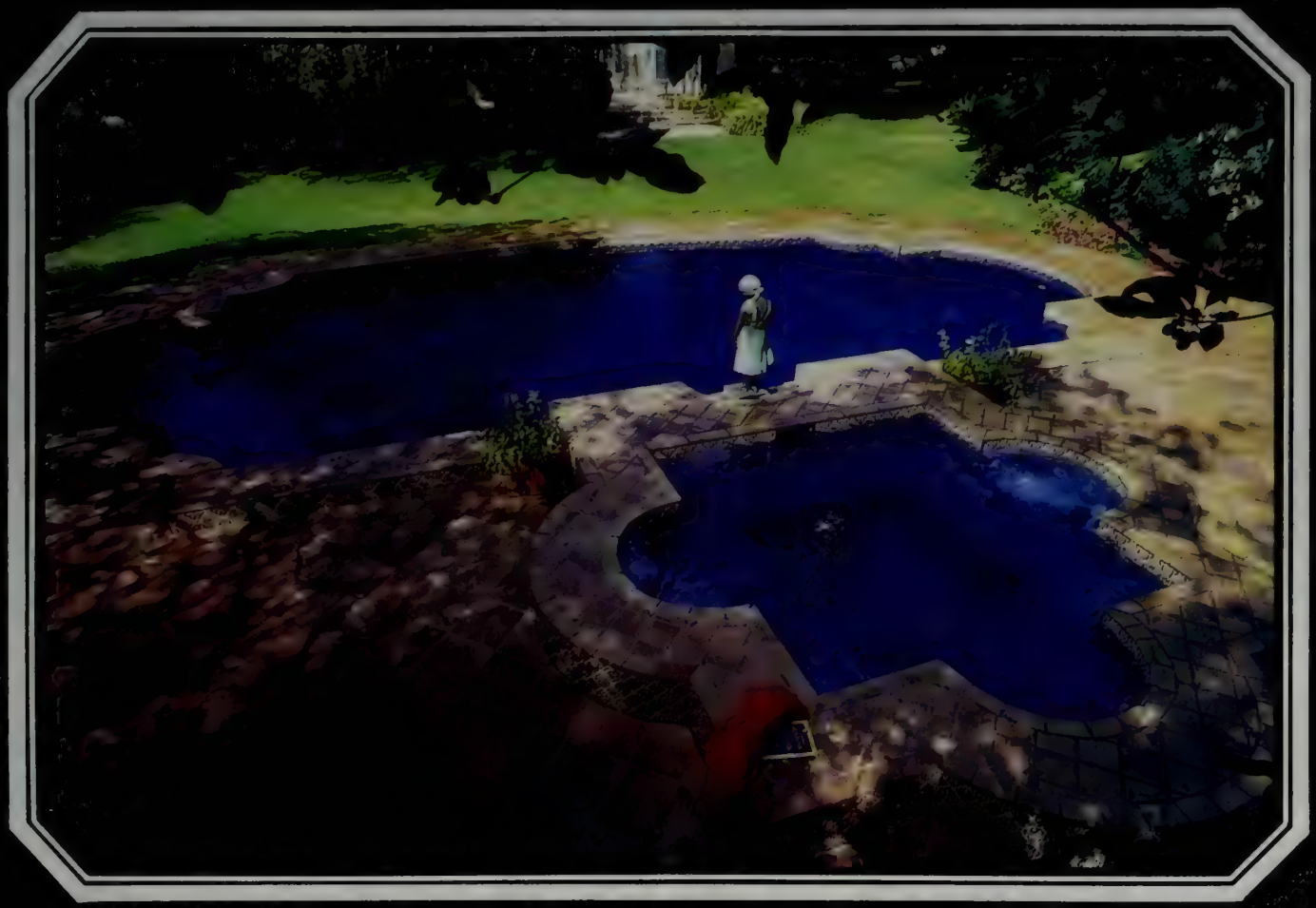
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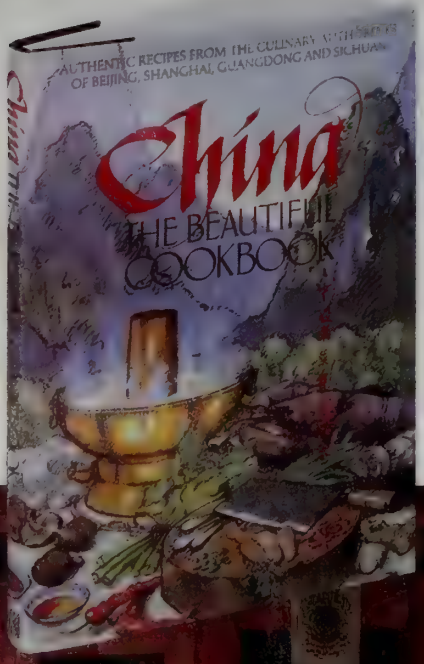
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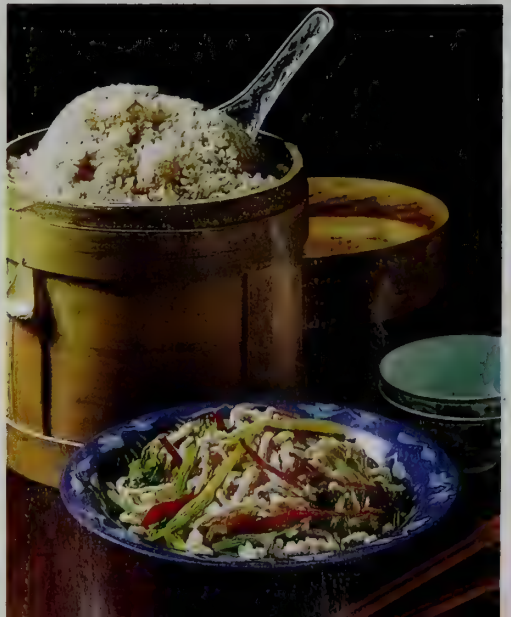


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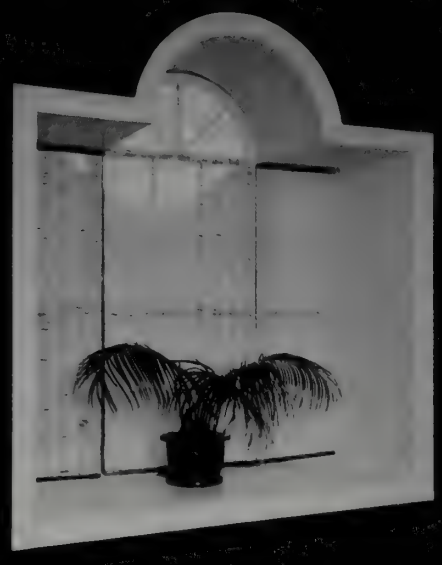


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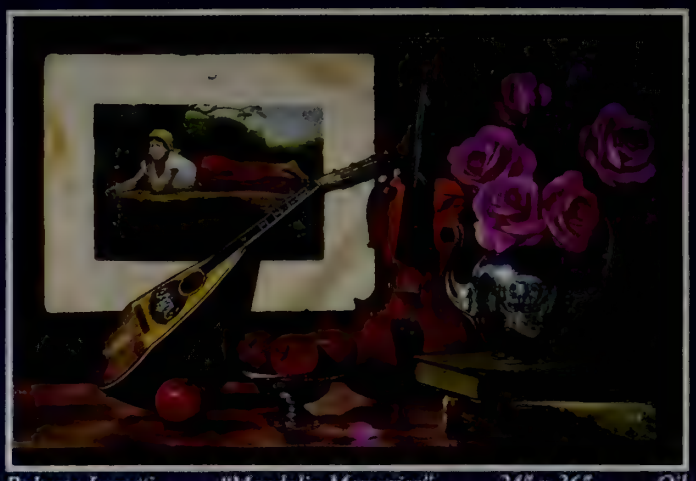
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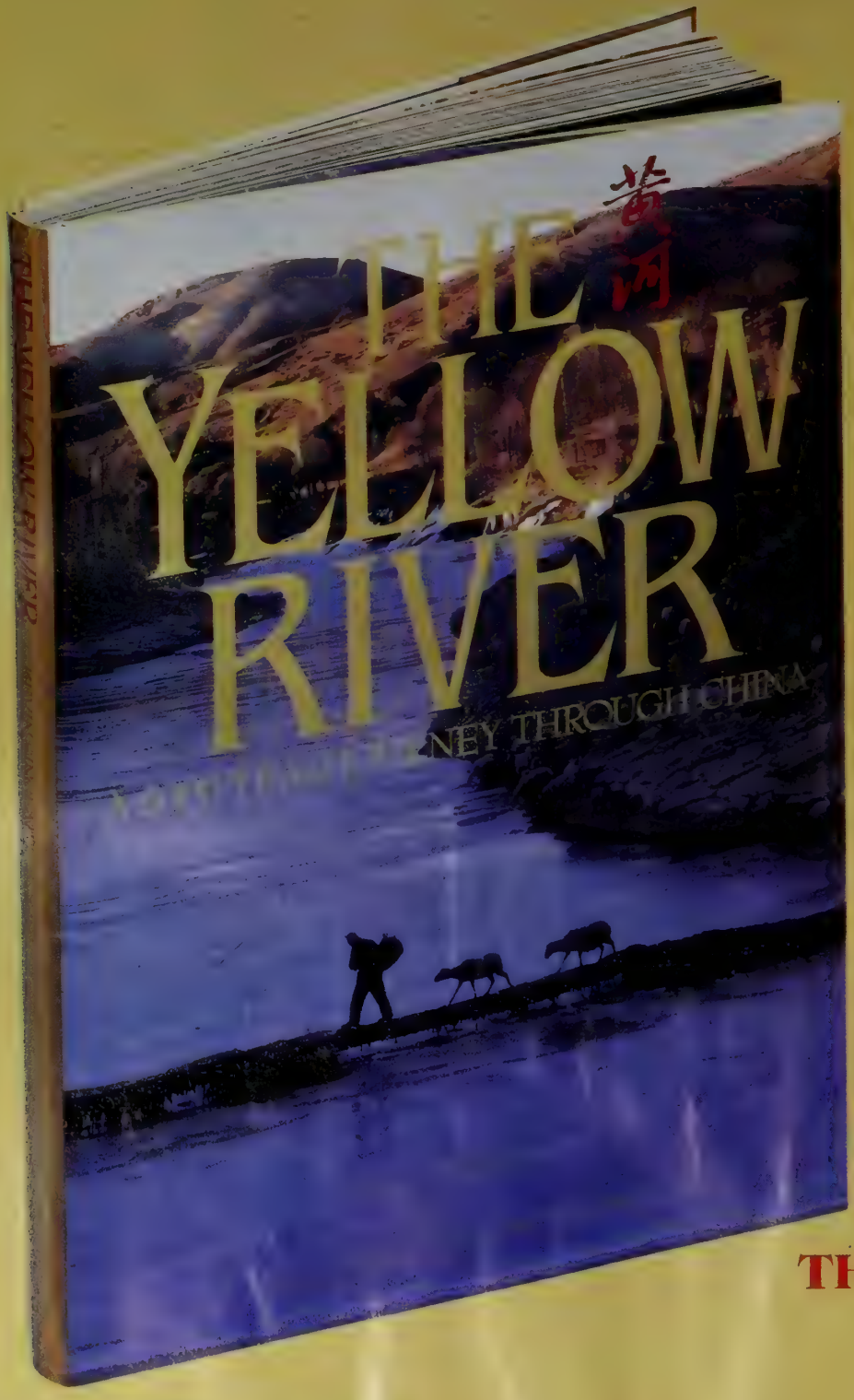
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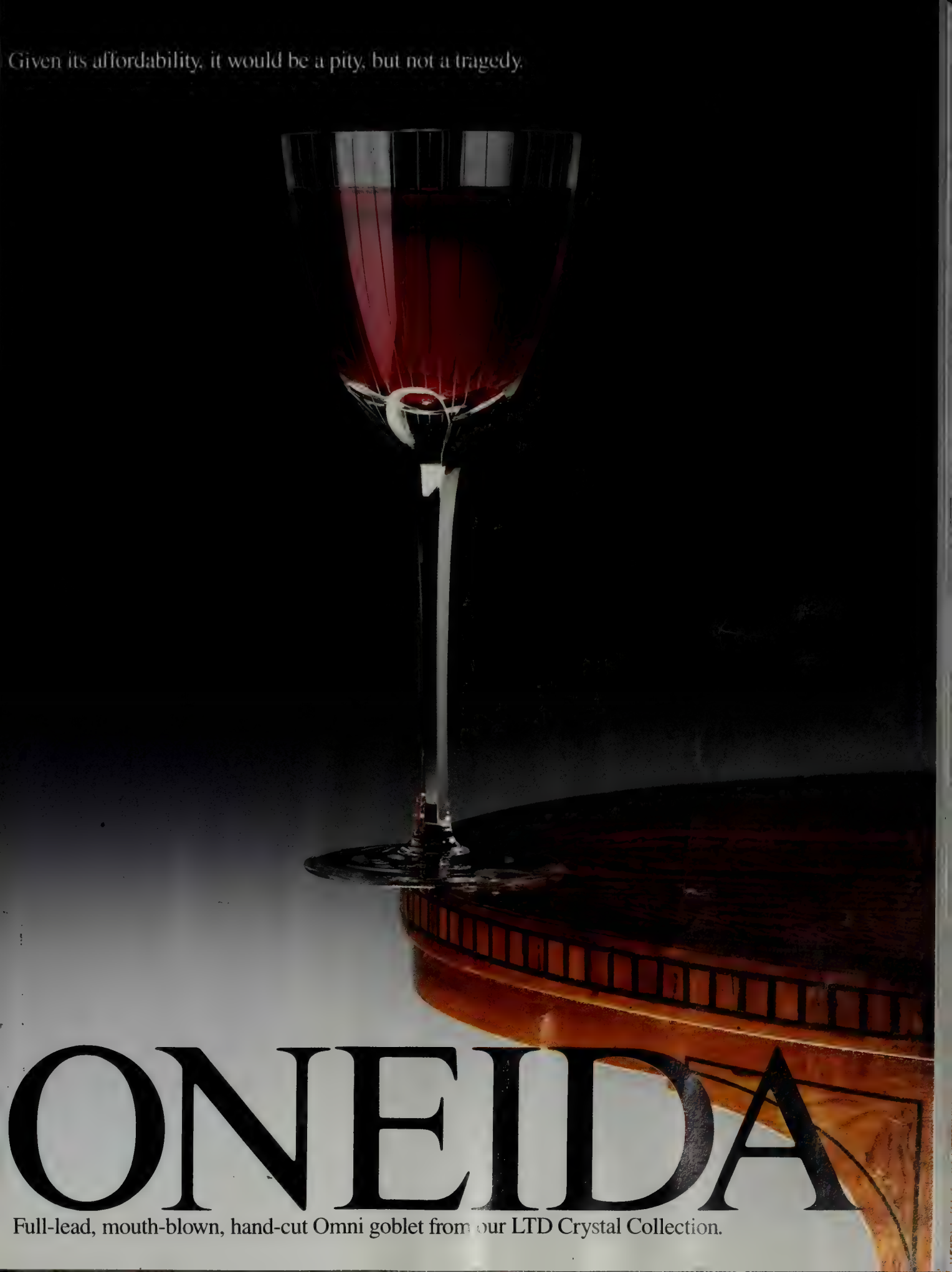
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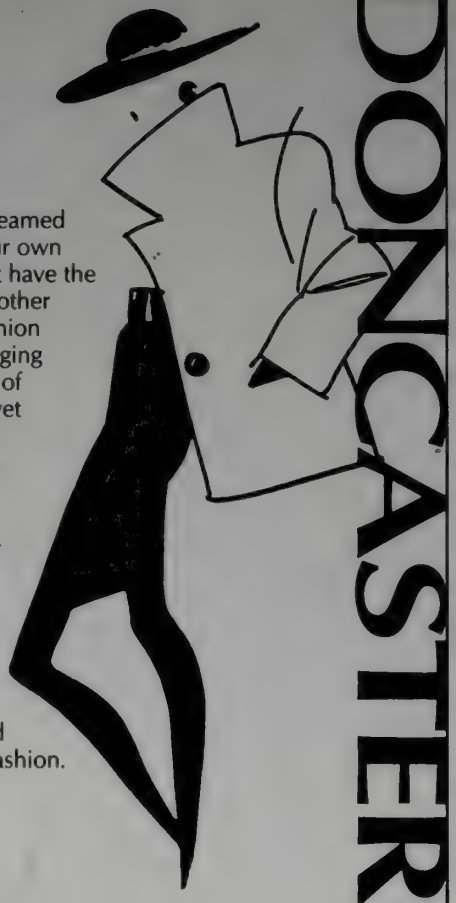
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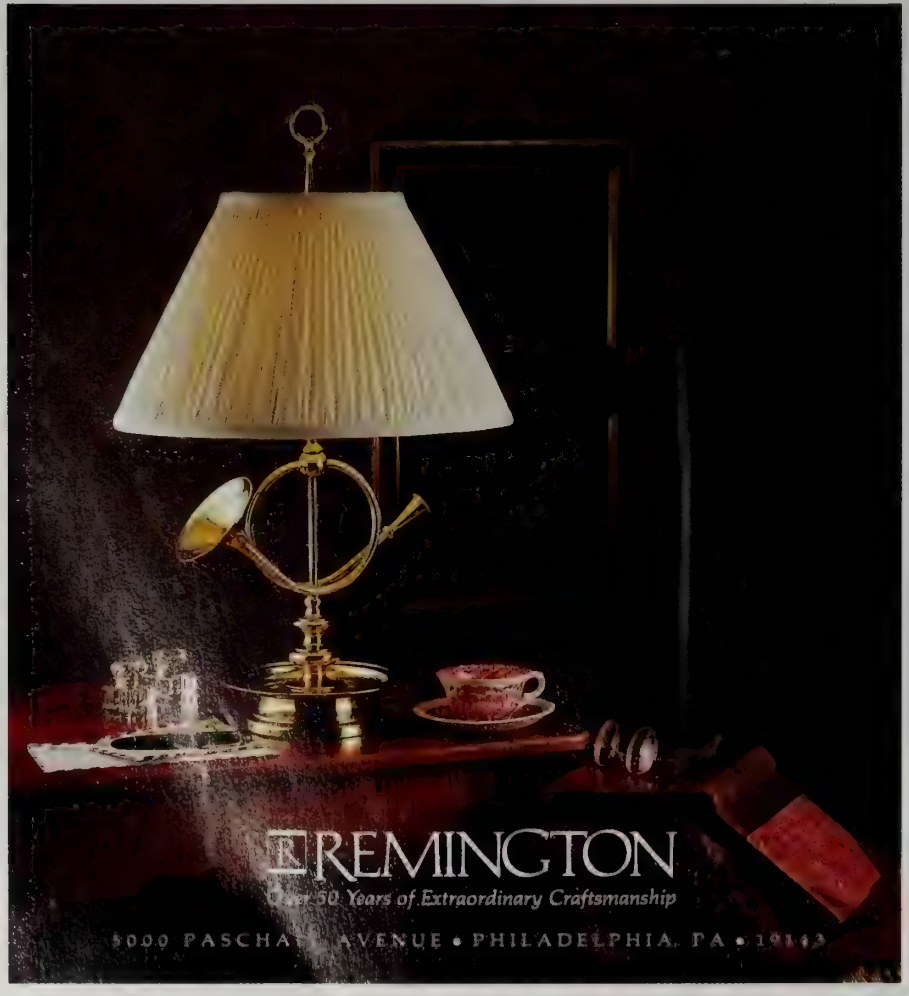
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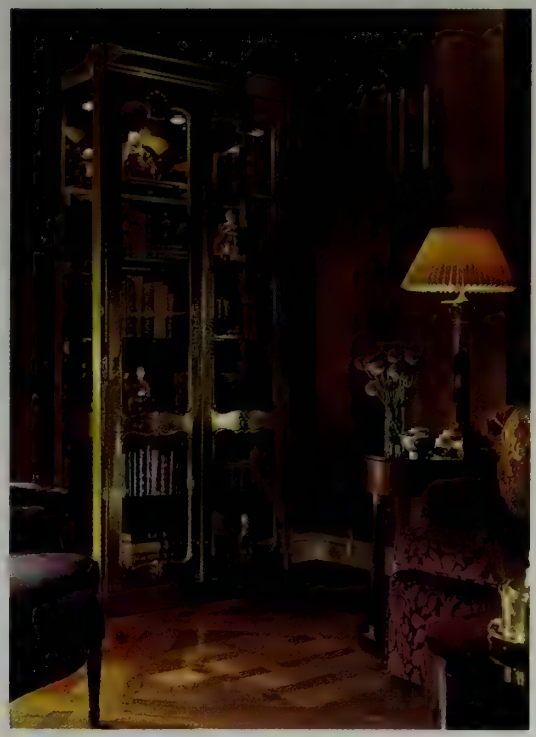
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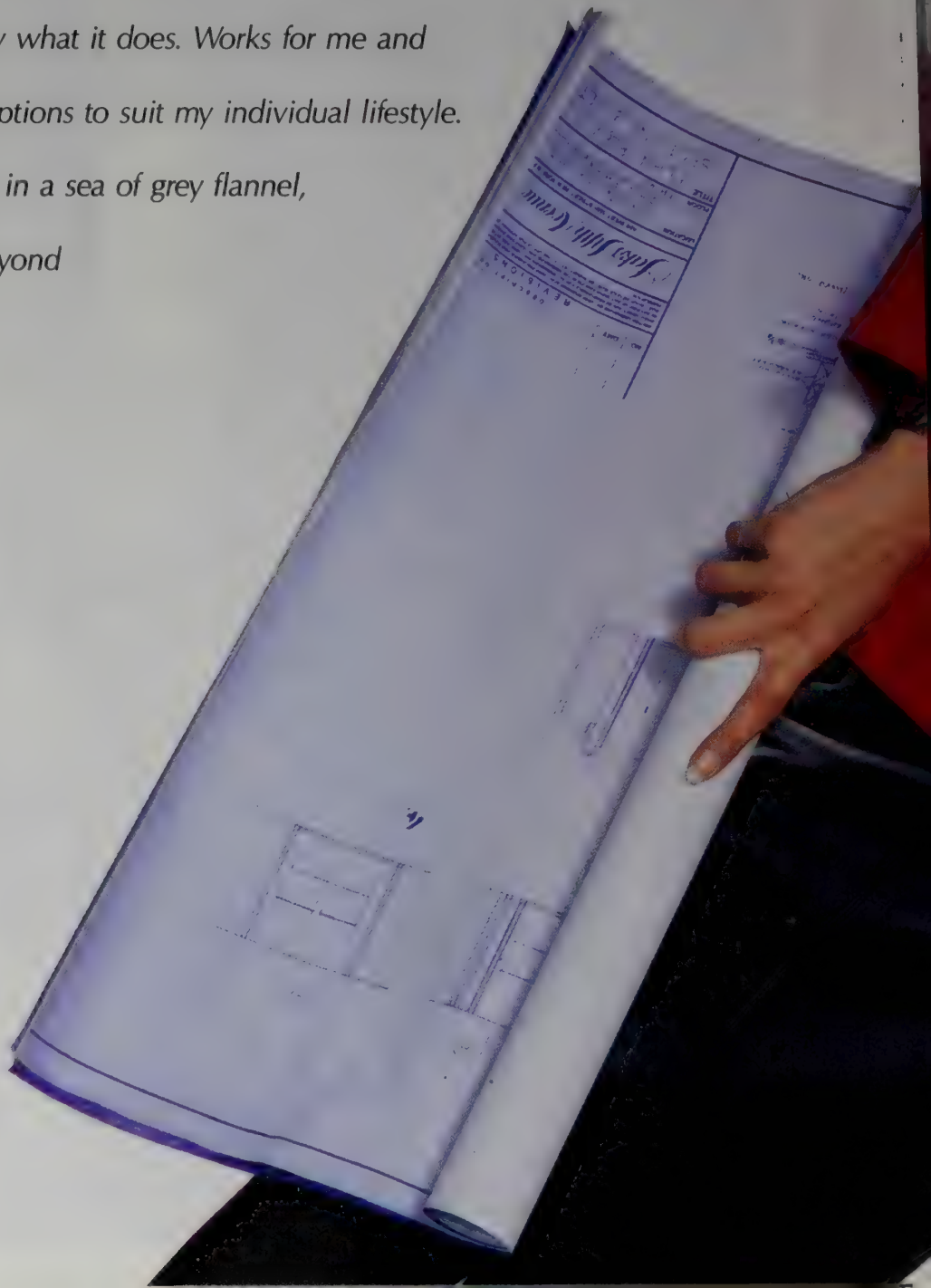
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Margaret Drabble's evocative Guest Speaker column ("In a Lost Corner of Somerset," May 1988) was a great read. But what, pray tell, was it doing in "The International Magazine of Fine Interior Design"?

Erin Fletcher
Philadelphia, Pennsylvania

I applaud your use of such writers as Muriel Spark and Margaret Drabble in the May issue. Their contributions enrich what *Architectural Digest* has to offer and set the magazine apart.

Beth Westly
Norwalk, Connecticut

Kurt Andersen's article on Steven Spielberg's residence (May 1988) was nicely done in terms of elucidating upon the architecture. But I really wanted to know more about Spielberg, wife Amy Irving and son Max. Sometimes a less cerebral approach makes for a more interesting article.

John Guilderman
San Francisco, California

I love Mission-style furniture and have despaired at its rising cost in recent years. And now I see that Mission is Steven Spielberg's style of choice. Great. This will place it permanently beyond my budget!

Grace Milstein
Albany, New York

How could Hugh Kenner write such a depressing article (Art, "Paintings of Mother," May 1988) for a story obviously designed to coincide with Mother's Day? He ignored many fine artists who have taken up the theme in the twentieth century, instead choosing to poke fun at Norman Rockwell—an easy mark. Did Kenner really think about the subject, or did he dash off something that conformed to his own preconceptions?

Rachel Hawksworth
Newport, Rhode Island

Thank you for "Paintings of Mother." It is a beautiful theme, and the works you chose to show, though varied, were all quite touching.

Joan Blandings
Chicago, Illinois

Having just had the pleasure of seeing *The Phantom of the Opera,* I was delighted to see your article on producer Hal Prince's house on Majorca (Visits, May 1988). Strange to think that such a dark, eerie production was conceived in the wonderful surroundings of Prince's island retreat.

Malcolm Hitner
St. Louis, Missouri

I'm a bit tired of finding so many "stately" English homes in *Architectural Digest.* They have little to do with what is currently happening in interior design, and they lend the magazine a distinct odor of dust. Please remember, older does not necessarily mean better.

Stanley Richter
Indianapolis, Indiana

I loved your story on Dalmeny House in Scotland (May 1988). It provided a truly privileged glimpse into a residence shaped by centuries of style and taste. Please continue to feature these surviving old wonders in the pages of your magazine.

Maria Molino
Holland, Michigan

Your article on the Pollock-Krasner House on Long Island (May 1988) seemed deficient in one major way. Though Avis Berman's text was detailed and interesting, you barely showed the house in the layout—and what pictures there were were much too small to be useful. It seems to me that Jackson Pollock and Lee Krasner deserve more.

Thomas Tracy
New York, New York



Princess Yasmin Aga Khan photographed by Norman Parkinson

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This issue is a tribute to those creative souls who uplift our spirits by making the most of us. Their designs may make more of us, they may make less—but they always make us feel better. They magically conceal our faults and gently compliment the best things about us. Our collective appetite for their talents is proof of the delight they bring to our lives. "They" are the fashion designers.

This month, collected in one issue for the first time, we present the personal residences of the world's most famous fashion designers. Our researchers say this is a first in magazine publishing. This is heartening to know, if so, but more important to us is that we have the honor of presenting these exciting people to you in their most private and revealing creations—their homes.

Paige Rense *Editor-in-Chief*


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James Galanos

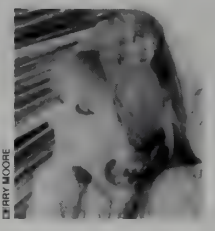
James Galanos seeks out new and unusual fabrics for his designs on his semiannual trips to Europe, but when he can't find just the right material, he'll often create his own. When it came time to choose chair fabric for his Hollywood Hills house, the designer found what he was looking for right in his own workrooms. French interior designer Philippe Oates recalls that they looked at hundreds of swatches before Galanos discovered the buttery-soft leather and basketweave silk jacquard he favored. "I go through tens of thousands of fabrics before making the final selections for my collections," Galanos says. "These happened to be just right for my house." *See page 114.*


DERRY MOORE

Emanuel Ungaro

Emanuel Ungaro

"I decided a long time ago," says Emanuel Ungaro, "to realize my dreams through fashion." Those dreams, it seems, have a way of becoming reality. Women in Europe, Japan and the United States have embraced his designs, and his licensing agreements continue to multiply. However, he also knows he needs time to unwind. "I began to hunt for a house where I could live at a slower pace and invite friends," the designer recalls. "I finally found it in the Provençal countryside, which is strewn with châteaux and lovely red-tiled roofs. I'm furnishing it with an attention to detail that surprises even me!" *See page 122.*


DERRY MOORE

Zandra Rhodes

Zandra Rhodes

Zandra Rhodes's house is a laboratory for her creativity, with frequent excursions into the splendidly outrageous. Her evening dresses, however, are surprisingly elegant affairs: flattering fairy-tale clouds of chiffon and beadwork. (She can't remember if it was Lauren Bacall or Bianca Jagger who first asked for beads on her chiffon dress.) And while glamorous women have often been photographed in her creations, the following that means the most to her, says Zandra Rhodes, "are the ordinary people who feel special because they're wearing my clothes." *See page 128.*


KEN NAHOUM

Geoffrey Beene

Geoffrey Beene

After fashion, Geoffrey Beene makes it clear, he loves traveling best. He takes an annual trip to Japan and visits Europe four times a year. He considers Vienna, with its examples of Neoclassical and Art Déco architecture, the city of his inspiration. He's also an avid orchid cultivator and art collector, and prides himself on his Beene fashion "firsts"—which range from being the first American designer to produce and sell his clothes in Europe to using sweatshirt fabric for evening wear. "It seems simple, but it's very complicated," he says of his design process. "First comes trial and error, then elimination. After the design is determined, some dresses take about three weeks to make because there's so much detail and handwork." *See page 134.*

continued on page 17



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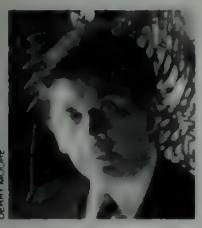
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continued from page 14



Valentino

Valentino

"I project the same optimistic and confident light on everyone around me, sometimes to the point of naïveté," admits Valentino. "My friends say I'm a bit square. Since I hate inactivity and I like to organize my spare time, they call me the Schoolmarm." Valentino grew up in Voghera, near Milan. His parents hoped their son would become a doctor, but he set out at seventeen for Paris and a career in fashion design. According to Daniela Giardina, Valentino's publicist in Rome, "He's never blasé, and he's a lot more enthusiastic about things than we are. It's contagious." *See page 146.*



Pat Kerr

Pat Kerr

Memphis is still talking about the party Pat Kerr held two years ago to light the bridge over the Mississippi River. She borrowed $373,000 from the city council to fund the event. "I called it 'Ole Man River Gets Lit,'" Kerr says. "We had sixteen bands, the symphony and a black-tie sit-down dinner for 2,500 people. There was also a regatta of fifty boats and a flypast of B-52 bombers." Pat Kerr, who works tirelessly on behalf of various Memphis charities, says simply: "I'm an avid downtown fan." *See page 152.*



Maryll Lanvin

A Lanvin Legacy

"She loved life," remembers Yves Lanvin of his aunt, couturiere Jeanne Lanvin. "One of her great pleasures was to drive to the south of France, stopping at good restaurants along the way. She spent weekends in a big house near Paris, where she could get closer to the nature she felt such a kinship with." Today, traditions continue at the House of Lanvin. Maryll Lanvin, wife of Jeanne's grandnephew, Bernard, not only designs all the collections herself but visits their country house every weekend. "Since I have scarcely any time to go away," she says, "I 'travel' in my garden." *See page 158.*



Mary McFadden

Mary McFadden

Mary McFadden took a circuitous route to the world of fashion design. Immediately after college she convinced Christian Dior to hire her—without salary, at first—as international publicity director, but eventually marriage took her to South Africa, where she was editor of *Vogue South Africa*. Later she wrote for the *Rand Daily Mail*, a job that took her all over the continent's east coast. With her second husband, McFadden helped found the Vukutu sculpture workshop in Zimbabwe. The success of that undertaking—as well as trips to Madagascar, where she bought beautiful silks that she turned into tunics—inspired her to become a designer. Those first designs were photographed for *Vogue*, and McFadden was on her way. *See page 162.*



Princess Irene Galitzine

Princess Irene Galitzine

"I've always tried to design new outlines that feel good on the body," says Russian-born Irene Galitzine. A woman who seems to be equal parts elegance and enthusiasm, she shuns what she calls the "pompousness" of formal wear. "I don't care for clothes that you have to think about after you've put them on. No elegant woman ever looks ill at ease," she says. In 1960 she introduced her famous "Palazzo Pyjamas" at the Pitti Palace in Florence. The standing ovation presaged the sort of responses her designs have received since, including packed houses at the Rossiya Hotel and the Moscow Circus, where she performed a bit of fashion *glasnost* during the Reagan-Gorbachev summit last spring. *See page 168.*


Bruce Oldfield

Bruce Oldfield

Bruce Oldfield is best known as the man who designs for the Princess of Wales, but flamboyance is never his style. At home in Chelsea he is likely to listen to music ranging from opera to Aretha Franklin, or he chooses a writer—Hemingway, Fitzgerald, Orwell—to "read in bulk." An author himself, he penned *Bruce Oldfield's Season* with Georgina Howell, describing the progress of a collection from fabric through show. Ask him what single item would help pull a woman's wardrobe together for the next season, and his answer is simple: an exercise bike. *See page 174.*



Carolina Herrera

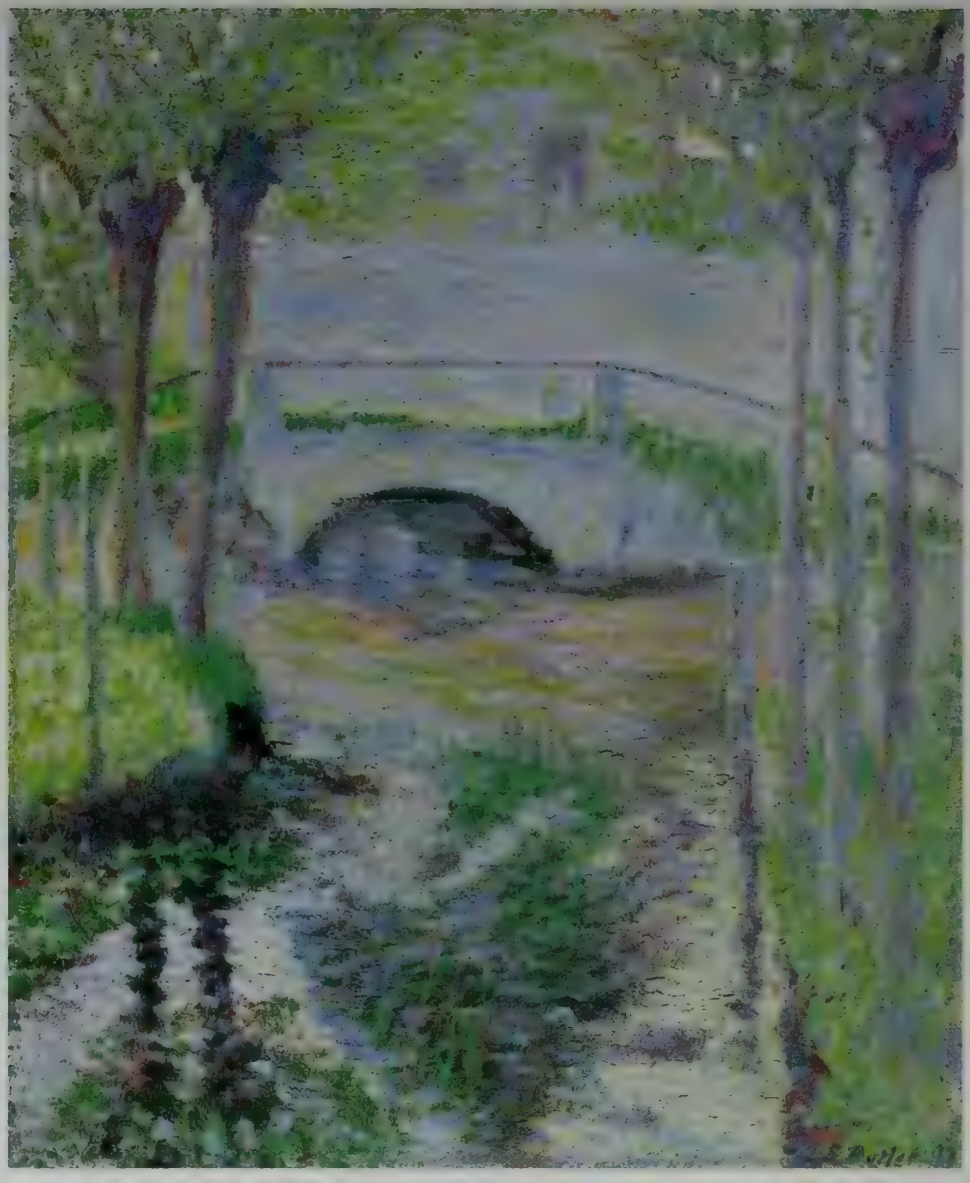
Carolina Herrera

Her designs received considerable attention when, at the request of Jacqueline Onassis, she designed Caroline Kennedy's wedding dress. And then there's CH, her new ready-to-wear line. In all, Carolina Herrera estimates, she produces more than five hundred individual designs annually. But she's especially pleased with her latest venture: Carolina Herrera perfume. "It's very fresh, very modern, but still romantic," the designer says. *See page 178.*

continued on page 20

Theodore Earl Butler

(1861-1936)



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Mary McFadden



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continued from page 17


MARIANNE HAAS

Yves Saint Laurent

Yves Saint Laurent

Yves Saint Laurent's capacity for work is phenomenal, and his need for solitude legendary. He finds this quiet at his residences in Marrakesh, Normandy and Paris, where he is in the company of Proust, Wagner, Mondrian, Picasso, Matisse—and all those others to whom he pays homage in collection after collection. Although he delights in his Paris apartment and his favorite paintings there, he always enjoys returning to his much-loved Orient: to Marrakesh and his Villa Oasis. There, on a veranda overlooking the palm trees of Jacques Majorelle's garden, he sketches at a little desk that once belonged to Madame Vionnet. He finds the near-theatrical setting to be perfection. And when he goes to Normandy, he enjoys the sanctuary of his Château Gabriel, bathed in the region's ever-changing Impressionist light. *See page 182.*


KEN NAHOUM

Pauline Trigère

Pauline Trigère

When Pauline Trigère talks about her garden in Westchester County, she almost makes it sound as though it's her only interest these days. "It's amazing how you can buy a $1.65 package of seeds and grow enough sorrel for two years," she says enthusiastically. But far from being on the verge of retiring to the country, the indefatigable designer remains active in her own business. When she began it in 1942, her brother was her partner; today her son Jean-Pierre Radley works with her. And while for many years much of her energy went into collecting paintings, sculpture and art objects, "now I collect only trees," she says, "trees for the country. My art collecting stopped ten years ago when I got involved in the garden." Whatever the activity, she seeks the familiar and avoids what is shocking. "Whether in my dwellings or my clothes," she notes, "the one quality I seek is longevity." *See page 190.*


DERRY MOORE

Sonia Rykiel

Sonia Rykiel

"My duty is to the woman I dress," says Sonia Rykiel, "and I embody her. To represent Rykiel fashion, you could almost never choose anyone but myself." She pauses and smiles: "At least, that's what I hope. I've been very much marked by my differences from other women." She's turned those differences into a way of life, advising other women to "stand in front of the mirror until you see what's unique about yourself." That's something she often finds herself doing. "I love all the mirrors in my apartment," she adds. "No matter what I'm involved in, I always break off to stare into them. I can't keep myself from asking them questions over and over—and they never give me the same answer twice." *See page 196.*


PETER VITALE

Arnold Scaasi

Arnold Scaasi

"The process of designing is inseparable from how one lives," says Arnold Scaasi."Talent is complete, both for living and working." The son of a furrier, he grew up in Montreal, and there was little in his background to presage the success he would find as a fashion designer. Then, in his teens, he went to live in Melbourne, Australia, with his aunt and completed high school there. "Her family had vineyards; they were the Bronfmans of Australia," he says of that aunt. Her stylishness—she wore Chanel and Schiaparelli—impressed him, and when he graduated from high school he had already made his career choice. *See page 202.*


DERRY MOORE

Jean Muir

Jean Muir

During Australia's bicentennial celebrations last January, an international fashion show was held at the Sydney Opera House. Nine top designers from around the world were invited to design a special collection, and Jean Muir was one of the two representing Great Britain. "I was sent a book about the Great Barrier Reef," she says. "My dresses and suits were inspired by its multicolored fish. I even designed one after a sea slug—it had a wonderful name in Latin. But best of all," she says, "there was an entire section of the book devoted to fish that were navy blue." For someone whose name happens to be synonymous with that color, it proved fortuitous. *See page 208.*


KEN NAHOUM

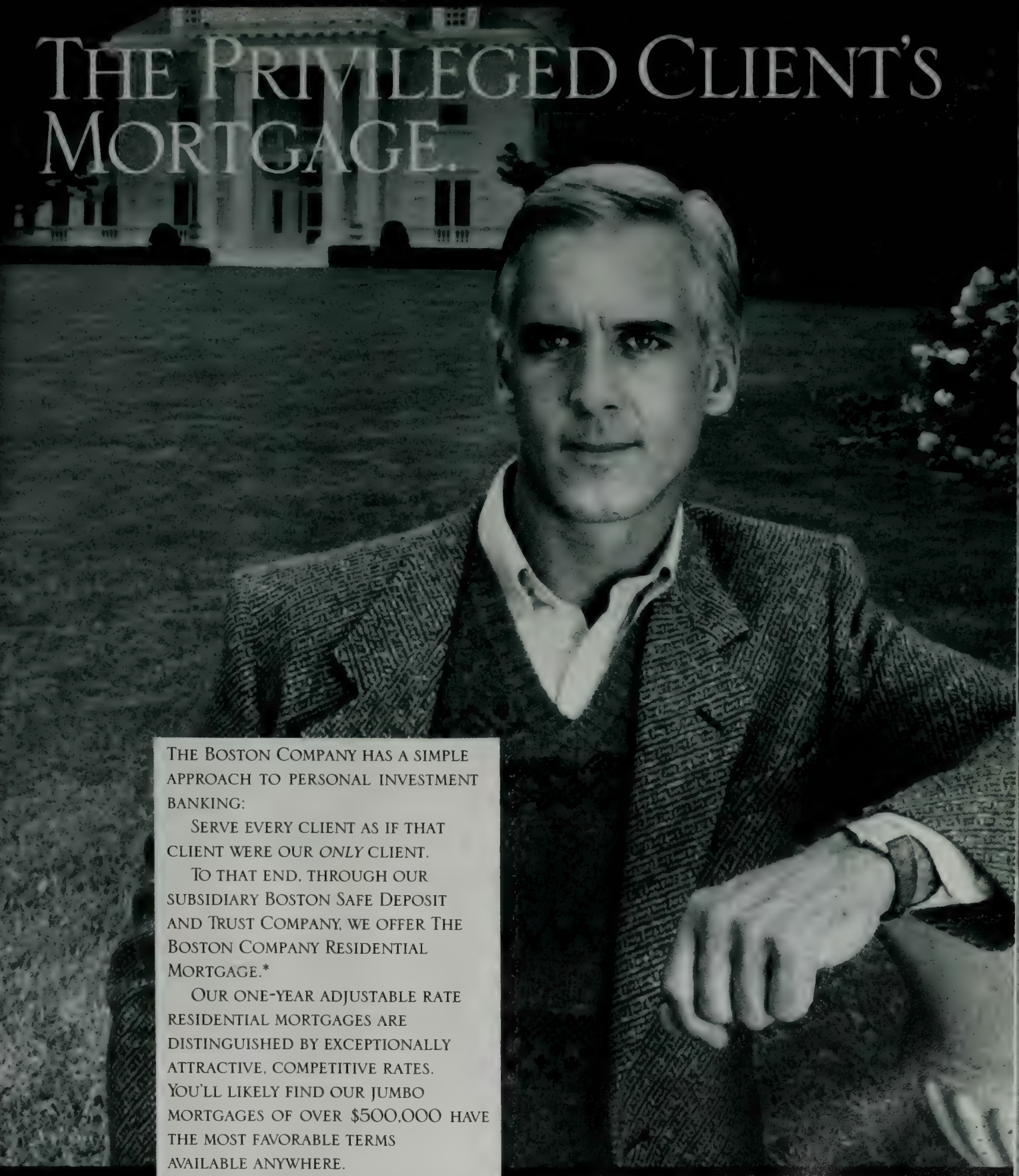
Maud Frizon

Maud Frizon

"Texture inspires some shoes, color others," says Maud Frizon. "I like bold, bright colors." Whenever she meets a new acquaintance, her eyes travel automatically from the feet up. Yet Maud Frizon's domain, a multimillion-dollar worldwide business that she started with her husband, Gigi DeMarco (they met when Frizon, who had modeled shoes for Perugia, designed a shoe and took it to DeMarco to manufacture), has gone far beyond footwear. It now includes such accessories as gloves, scarves, belts and luggage. She has also launched a perfume, encapsulated in a hand-blown crystal sphere she designed herself, and more recently, she has begun designing furs. *See page 214.*

continued on page 22

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DERRY MOORE

Alda Fendi

Alda Fendi

When Alda Fendi leaves her villa in Rome for her mountain retreat in the Dolomites, she isn't seeking the glitter that so often accompanies European resorts. She is eager to spend private time with her husband and two daughters and visit with close friends. She and interior designer Cesare Rovatti created a warm, Biedermeier-filled space there. And though it is in the heart of a famed ski resort, Alda Fendi says she doesn't participate in the sport. "Until about three years ago, I did some cross-country skiing," she says. "But after buying my apartment, I became lazy." *See page 220.*



KEN NAHOUM

CeCe and Barry Kieselstein-Cord

Barry and CeCe Kieselstein-Cord

Though his farmhouse in Dutchess County, New York, belies it, Barry Kieselstein-Cord says: "I think it would drive me crazy to live in a perfect environment." He and his wife, CeCe, spent three years on a major renovation of the house—removing doors, linoleum, cabinetry and "modernized" fireplaces; adding moldings, paneled doors and handsome wooden mantelpieces they'd discovered in the barn. "It has an ambiance of fun, relaxation and devotion to the outdoors," he says of the farm. "I don't have to go to another country—I can go there and throw off the mantle of president of the company and feed my creative spirit without interruption." *See page 226.*



EURATTI KHAFF

Hanae Mori

Hanae Mori

Known for exotic hues, feminine florals and her signature butterfly motif, Japanese fashion and costume designer Hanae Mori says: "I try to simplify my life because I am so busy." At home in Tokyo, for example, she rarely wears anything more elaborate than a plain silk dress. Appropriate to her desire for simplicity, Madame Mori asked architect Kenzo Tange—who designed her company headquarters in Tokyo—to create a residence in his characteristic pure, geometric style. With a hectic international schedule that keeps her traveling constantly, Hanae Mori still manages to maintain an enviable working partnership with her husband, says son Kei. The energetic Ken Mori runs the Mori empire while his wife "makes the aesthetic decisions for it—and for her family." *See page 232.*□



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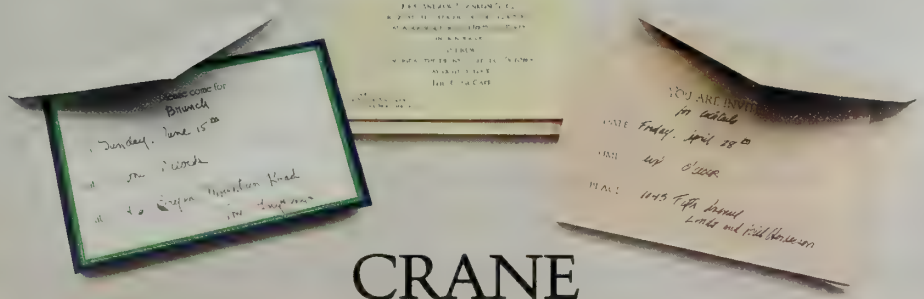
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Advancing the Art of American Fashion

By Bernadine Morris



NINA MELEDANDRI

ELEANOR LAMBERT invented American fashion fifty years ago. Today she is staggered and sometimes a little aghast at the success of what she has wrought.

"When I began, American designers were practically nonexistent," she recalls in her apartment on Fifth Avenue overlooking Central Park. "Today they are superstars. Their fashion collections are the nucleus of vast business enterprises—some seem to be more concerned about their perfume royalties than about their artistic commitment."

She admits she is concerned about this change in focus from design to business. Insisting that she herself "will never go into mass-produced things of any kind," she has in the last decade expanded her fashion interests to include the promotion of yachts and yacht building, interior design, urban beautification, health and beauty care.

But fashion is her lifelong love and she is proud of her association with such landmark institutions as the Coty American Fashion Critics' Award, American Fashion Press Weeks and the International Best-Dressed Poll, most commonly known as the Best-Dressed List. She conceived them all. She is one of the few publicists who is forever linked with the industry she has publicized.

One of her roles is that of mentor. When she received the Lifetime Achievement Award this year from the Council of Fashion Designers of America, Oscar de la Renta, president of the society, introduced her to the black-tie audience at the Metropolitan Museum of Art with an enumeration of her many contributions to the world of fashion. "You have always been there when we needed you," he added warmly.

She has been a baby-sitter, supporter and shrewd advisor to several generations of fashion designers—and is always interested in the next. "Do you know Marc Jacobs?" she asked recently, referring to the twenty-five-year-old designer who is being hailed for his taste and talent. "I'd like so much to meet him."

She has brought a touch of class to the fashion business, which has also been known as the rag trade. That comes in part from her association with the art world.

Born in Crawfordsville, Indiana, she attended the John Herron Art Institute in Indianapolis and the Chicago Art Institute, where she studied to be a sculptor. To support herself as a student in Indiana, she did fashion drawings and wrote and illustrated a column called "Talking Shops" that ran in local newspapers.

When she went to New York in 1928, she worked for a retail newsletter at ten dollars a week, checking the stores for shopper response to advertisements, while at the same time designing book jackets for an advertising agency. She noticed that opera stars like Lily Pons were treated by the newspapers as celebrities. Why not artists? She went to the galleries on Fifty-seventh Street and proposed that she do publicity for them. Soon she had ten galleries on her list. Each paid her ten dollars a week.

Steadfast in her belief that designing clothes is an artistic endeavor worthy of recognition, publicist Eleanor Lambert (above, at home in Manhattan) went on to become the champion of American fashion. Devoted to its cause for five decades, she has created several landmark institutions, among them the renowned Best-Dressed List and the Coty awards.

continued on page 30


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VEAU D'OR leather

Advancing the Art of American Fashion
continued from page 26

"It was easier then," she recalls of the early 1930s. "There were ten or twelve newspapers in the city, and you could walk into any city room and tell the editor your story. It's much more impersonal today." During that period, she met several women of great influence who became her lifelong friends, among them Mary Lasker, Elsa Maxwell, Millicent Hearst and Margaret Sanger.

One day a woman called one of the newspapers and said she was an artist but not a painter—she was a dressmaker. Wouldn't the paper want to do a story on her? The editor put her in touch with Miss Lambert, who began to work for her.

"I remember her name—it was Annette Simpson," Eleanor Lambert recalls. "She never paid me, but she reinforced for me the conviction that clothes are a creative effort." By the late 1930s, Eleanor Lambert began to pick up other fashion accounts: Lilly Daché, Mollie Parnis and Hattie Carnegie. At about that time Dorothy Shaver, vice-president of Lord & Taylor, had begun promoting American fashion and American designers. The idea caught on. In 1940, the New York Dress Institute was formed by manufacturers to promote, with the International Ladies Garment Workers Union, the dress industry. Miss Lambert was the natural choice for the job. "I don't think there was anyone else around," she says.

To broaden the base—fashion areas were quite segregated then—and to give American designers of high talent the recognition they deserved, sportswear and coat-and-suit manufacturers were invited to join in, and the subject under discussion became "American fashion."

Before the outbreak of World War II, Paris had been the source of most design ideas. The major challenge to American designers, such as they were, was to adapt French fashion to their price range and to what they assumed customers wanted.

Now, cut off from its style source, the American fashion business was expected to founder. Instead it began to show its own strength and gain identity. Rather than withering away when there was nothing to copy or adapt, designers began to develop their own looks. Norman Norell dominated the expensive-fashion field, introducing the ready-to-wear equivalent of couture fashions. Ben Zuckerman became the leading designer of coats and suits, and Claire McCardell was the star of what would be the jewel in the crown of American fashion—sportswear.

"When I began, American designers were practically nonexistent," says Lambert. "Today they're superstars. Their collections are the nucleus of vast business enterprises."

To focus on their work, Eleanor Lambert developed several influential institutions. The first was American Fashion Press Weeks, organized in 1942. "There were only some fifty-three fashion editors on newspapers throughout the country," says Miss Lambert. "Few of them came to the manufacturing centers. If they did, they tagged along with store buyers and could only write about the clothes their local stores bought."

To remedy this, the Couture Group, a branch of the Dress Institute, invited press people to view fifty-five designer collections in the space of five days. Thirty-five reporters arrived for the first press week. A few years later, some 275 were registered. Spring clothes were shown the first week in January and fall styles right after July 4. Fashion writers not only got an overall view of the season ahead, they also collected enough material to last the entire season.

The Best-Dressed List was another Lambert wartime invention. "The French couture establishment had published a list intermittently since the 1920s," she recalls. "I thought I should keep it going during the war, so I sent ballots to fashion designers, reporters, personalities and restaurateurs, including the French and Italians. When the war was over I thought the French would take it up again, but they didn't." The list is still issued in New York each year.

In 1942, the Coty American Fashion Critics' Award was organized to honor designers who had been especially influential. This awards system was to last for forty-two years, until its role in recognizing design talent was taken over by the Council of Fashion Designers of America. Miss Lambert organized this successor group as well.

Looking over the changes in the fashion world during the past half-century, Eleanor Lambert doesn't find everything encouraging. "Fashion has become spot news," she says. "Newspapers used to run fashion reports mainly at the beginning of the season, a month or so after the designers introduced their styles to buyers. Now the reports are instantaneous. Women have become conditioned to know about next season's styles before they've even purchased clothes for the current season.

"This has made some women timid. I believe it has injured their ability to judge for themselves whether a certain style will remain fashionable and will therefore be worth investing in. This is particularly apparent at a time of hemline uncertainty like the present. It has induced a kind of paralysis. Women are not enjoying clothes so much.

"Most fashion trends evolve grad-

continued on page 34



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ELEANOR LAMBERT

Advancing the Art of American Fashion

continued from page 30

ually—they don't change drastically overnight," she believes. "But current developments are being interpreted by people who have no background or understanding. They frighten people. On some newspapers, the sportswriter is better prepared for what he is doing than the fashion writer."

She is worried too about the role of the designer. Well-known designers function as the heads of conglomerates, overseeing so many divisions that they can devote little time to creativity. Stores, at the same time, are interested in developing their own private labels.

"In a way it reminds me of how things were back in the 1930s, when I couldn't convince Adam Gimbel to advertise designers' names. He thought the store name was enough," Eleanor Lambert recalls. "How will young designers get their experience? Already you feel they lack a deep artistic drive. What they are interested in mainly is the big money."

Still, when she looks over American fashion, she is pleased with what she sees. American clothes are recog-

"On some newspapers, the sportswriter is better prepared than the fashion writer."

nized as impressive by designers and women all over the world. "Bill Blass is the best ambassador fashion could have," she believes. "He's like Givenchy. Oscar de la Renta is a world figure for decorative clothes, similar to Valentino. Donna Karan has an original impact and is a strong influence. Galanos and Beene are both geniuses. Bob Mackie and Arnold Scaasi are dramatic and theatrical."

American fashion today is far more diversified and innovative than it was when she found it, she believes. And although she doesn't say it, she knows she helped make it so.□



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LEGEND: MADAME GRES

Timeless Style of the Parisian Couturiere

By Charlotte Aillaud



DERRY MOORE



COURTESY MADAME GRES

IN MADAME GRÈS'S FACE there is a little of the nun, a little of the Hindu ascetic. Her features remain impassive beneath a draped turban, her eyes glinting ironically at an interviewer's efforts to discover the "facts about Madame Grès." Then, deliberately but timidly, with words carefully chosen, she consents to talk about herself.

What a brilliant journey it has been for Madame Grès, née Germaine Barton. What authority she has invested in the guidance of her destiny since that day in the 1930s when, after a threé-month study in the art of cutting fabric, she began to make toiles and then to design her first collections from a tiny room in Paris. In a decade open to all forms of daring, this young woman who draped her models as boldly as any Athenian sculptor astonished the manufacturers of wool jersey with her technical demands. She also captivated buyers with the creations, reminiscent of the Winged Victory, that took shape under their eyes at the rue du Faubourg Saint-Honoré workshops of Alix—her first *nom de couture*.

Today, she reclines in one of the big white sofas in her rue de la Paix premises, opened in 1942. A colleague enters to have a word with her, and it's easy to imagine that nothing in this busy establishment escapes her attention. For years she arrived at ten in the morning and remained till nightfall, though she often punctuated her day with lunch at a favorite hotel, the Meurice.

She begins to recall the past. "When World War II broke out, I fled with my daughter, who was only a few months old, to a village near the Spanish border." She returned to Paris and in the same year, 1940, she sold her share in the House of Alix to her partners; she couldn't buy it outright, and thus after six years, it was goodbye to Alix. She was on the verge of giving up. "I wanted to forget

"I have always respected the structure of the body and the natural movement of a given fabric," says celebrated couturiere Madame Grès. "I want people to guess about the shape underneath." ABOVE LEFT: A model wears one of the designer's timeless draped creations from 1987. ABOVE: Madame Grès adjusts the folds of a dress in 1937.

continued on page 42

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Timeless Style of the Parisian Couturiere
continued from page 38

couture, forget everything, and join my husband in Tahiti."

Only her certainty that she could not escape her destiny kept her in Paris. As a result she opened her salons on the rue de la Paix, calling her house Grès, the name her husband—painter Serge Czerefkow—used to sign his canvases.

This unique woman set out to conquer fame a second time. She returned to the fray equipped only



CECIL BEATON/COURTESY SOTHEBY'S LONDON

the fashion press. And once more, foreign buyers flocked to the House of Grès. In their enthusiasm, some of her American customers ordered as many as ten dresses at a time.

From season to season, the Grès look, "not exactly the same but not exactly different," kept its loyal followers—the women whom its subtle play of drapery suited to perfection, and who gave precedence to style over fashion.



LOUISE DAHL-WOLFE/COURTESY STALEY WISE GALLERY



BENEDICTE PETIT

with her hands, which pleated, draped and modeled, subjugating the fabric as she worked with scissors slung around her neck.

For a time during the Occupation, she was forced by the authorities to close, much to the consternation of Christian Bérard. Bérard and other artist and writer friends brought pressure to bear, and a few months later Madame Grès was allowed to reopen.

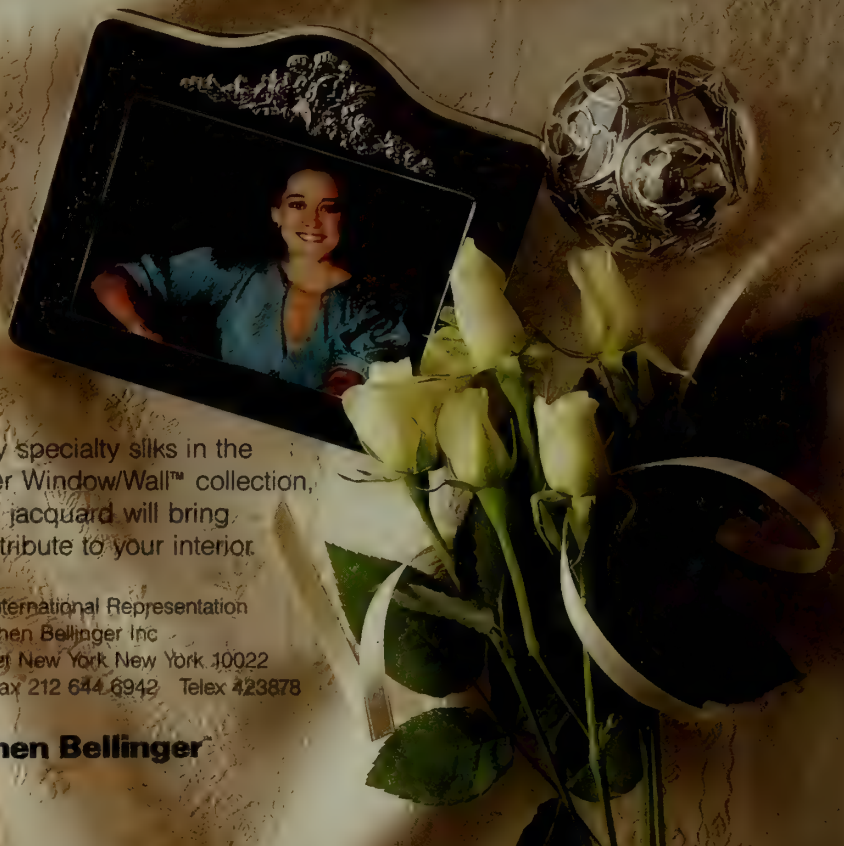
After the war, Madame Grès continued as before, dressed in her inevitable jersey turban, little black skirt and angora sweater. Hiding behind her invincible shyness, she welcomed to her salons the world's most elegant women, attracted by the international acclaim given her in

Madame Grès was awarded the Medal of the Legion of Honor, and she was unanimously voted to receive the first Golden Thimble award for excellence in French haute couture. These honors are accessories that brighten a life entirely dedicated to work. She lives a life of solitude, yet she is attuned to the impulses that drive the age she lives in. She is turned toward the future and often anticipates it. As she says, "Elegance is a permanent state of grace." □

TOP: The circa 1976 portrait of Madame Grès is by Cecil Beaton. ABOVE LEFT: Kairouan is the background for a 1950 Louise Dahl-Wolfe shot of a Madame Grès coat with kimono sleeves. ABOVE: Sketches of the 1988 spring/summer collection reveal Madame Grès's lifelong desire to balance geometric lines and body contours.


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A LOOK BACK IN FASHION

Encounters with Chanel, Mainbocher, Schiaparelli, Valentina and Charles James

By Valentine Lawford



COURTESY VALENTINE LAWFORD

"All in all, I cannot claim to have seen Chanel more than ten times," writes Valentine Lawford (above, driving with the designer in 1951), "but each instance seems in retrospect uniquely memorable." RIGHT: Of Mainbocher, he says, "The women who wore his clothes had a discreet, almost silent elegance."



©HOYNINGEN HUENE/HARVARD THEATRE COLLECTION

FASHION PLAYED NO part in my English childhood, between six and seven decades ago. A row of my mother's pre-1914 evening dresses still hung in a wall-length closet that was ideal for hide-and-seek, and my sister was sometimes allowed to wear them for charades and theatricals. But in general I think we all associated clothes with conformity, not fantasy, let alone with change.

My mother's riding habits were made by Busvine and my father's breeches by Tautz. My own sailor suits, from an immemorial firm of naval outfitters at Portsmouth, were strictly correct in every detail, from the white lanyard to the black silk scarf in mourning for Nelson. The only fashion designer of whom I had remotely heard was a Madame Hayward who made Queen Mary's hats—which, very properly, always looked like the same hat. Any slight knowledge that I may have acquired since my youth, about one or two famous fashion designers as individuals,

continued on page 50

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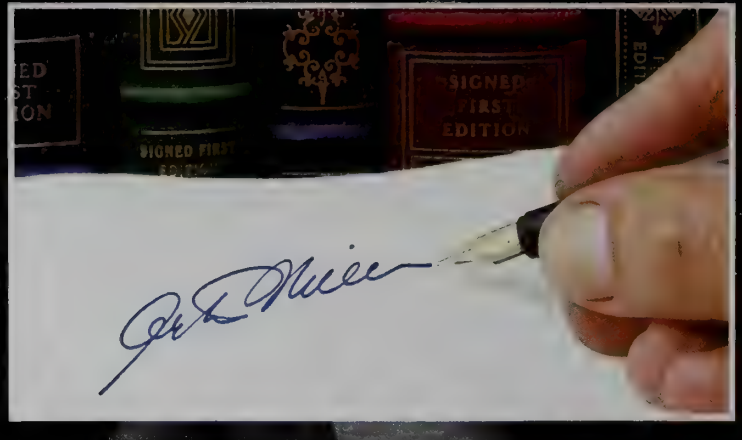
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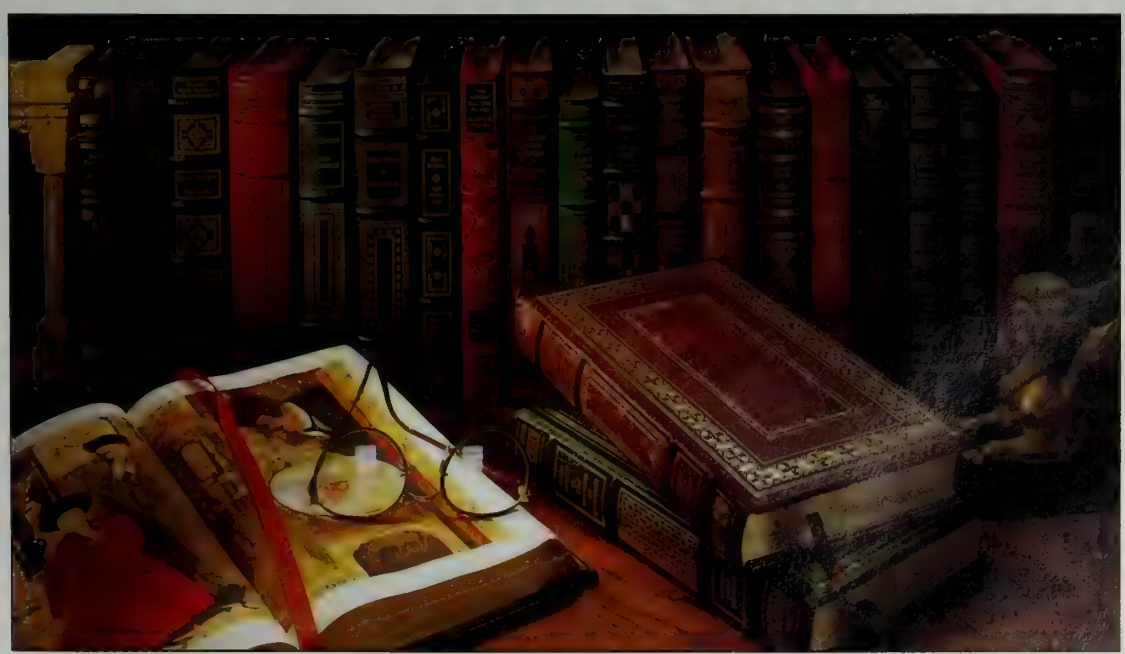
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Encounters with Chanel, Mainbocher, Schiaparelli, Valentina and Charles James
continued from page 46

has come my way purely by chance.

Early in 1937, as a juvenile member of the British diplomatic service, I was appointed to the embassy in Paris. One of my senior colleagues there, Sir Charles Mendl, was married to the American-born interior decorator Elsie de Wolfe. Both the Mendls were exceptionally kind and hospitable, and at Lady Mendl's apartment at 10 avenue d'Iéna and at her Villa Trianon in Versailles, I met a heady mix of European society, café society, movie stars, couturiers and couturieres, and good-looking cosmopolitan riffraff.

One of the most pleasant and sympathetic of my fellow guests was the Chicago-born Mainbocher, whose salon on the avenue George-V was one of the most renowned fashion houses in prewar Paris. Main, as he was known to his friends, was not in the least like my preconceived idea of a fashion designer. He was short, stocky, gray-haired, sparing of words and conservatively dressed. He had a low-pitched voice and a manner that was assured but unpretentious. His rather solemn face would sometimes break into a puckish smile.

The women who were dressed by Mainbocher in those days—including Elsie de Wolfe, Mrs. Gilbert Miller and the duchess of Windsor—were not merely his professional clients but his personal friends. French and English as well as American, they formed a recognizable *petit clan*. By day, the mark of the clan was an underplayed but unmistakable elegance: an extreme simplicity achieved at considerable expense. Even on the greatest occasions they never—with the possible exception of the duchess on her wedding day in 1937—looked dressed up.

At Elsie de Wolfe's parties I sometimes found myself sitting next to a very different kind of dressmaker, Elsa Schiaparelli. Apart from a mutual respect and a shared capacity for hard work, Mainbocher and Schiaparelli seemingly had little in common—though it had actually been Main, when editor of French *Vogue* in the late 1920s, who had introduced Schiaparelli's work to a wider public by featuring in the magazine a pullover sweater she had designed. By 1937 her name—brilliantly shortened to Schiap, which sounded sharp and chic and racy—was a household word in Paris. But so far as I could judge, more women talked about her clothes than wore them.

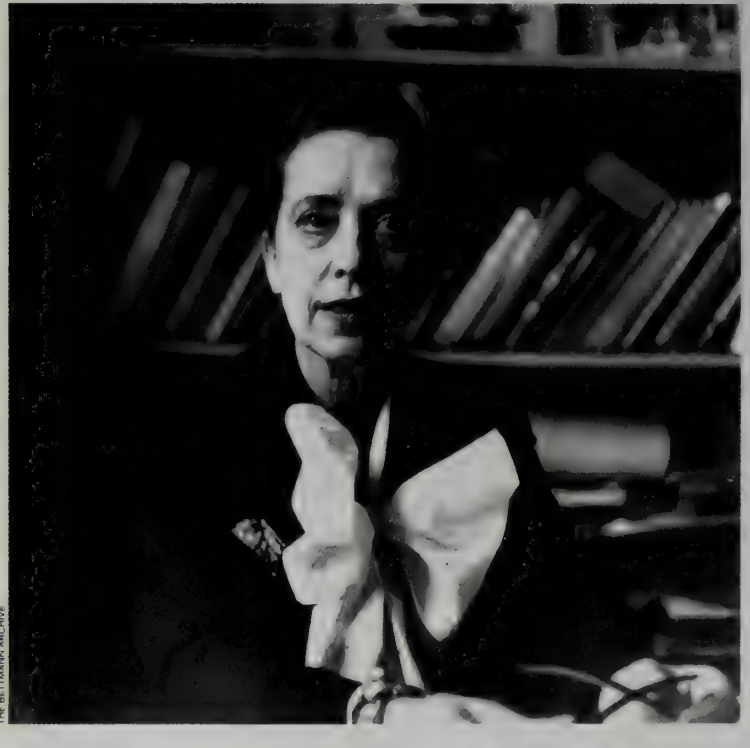
I found Schiaparelli easier to talk to than her rather world-weary expression had led me to expect. One day in 1939 she invited me to dinner at her house on the rue de Berri. It was an enviable and historic house. It had a garden, and it had once belonged to Napoleon's niece, the princess Mathilde. Schiap had a first-rate intellect, and in her own home she was a relaxed and charming hostess.

After the war, when I met her again by chance at the Ritz Hotel in Paris, she struck me as bitter and disgruntled. She had reopened her business and was still a recognized figure



PHILADELPHIA MUSEUM OF ART/GIFT OF MME ELSA SCHIAPARELLI

"She was original and inventive, and she had a keen sense of the publicity value of the outrageous," recalls Lawford of Elsa Schiaparelli (below, in 1950). ABOVE: Her 1937 evening coat features an embroidered design by Jean Cocteau, one of the artists with whom she worked.



THE BETTMANN ARCHIVE

continued on page 54



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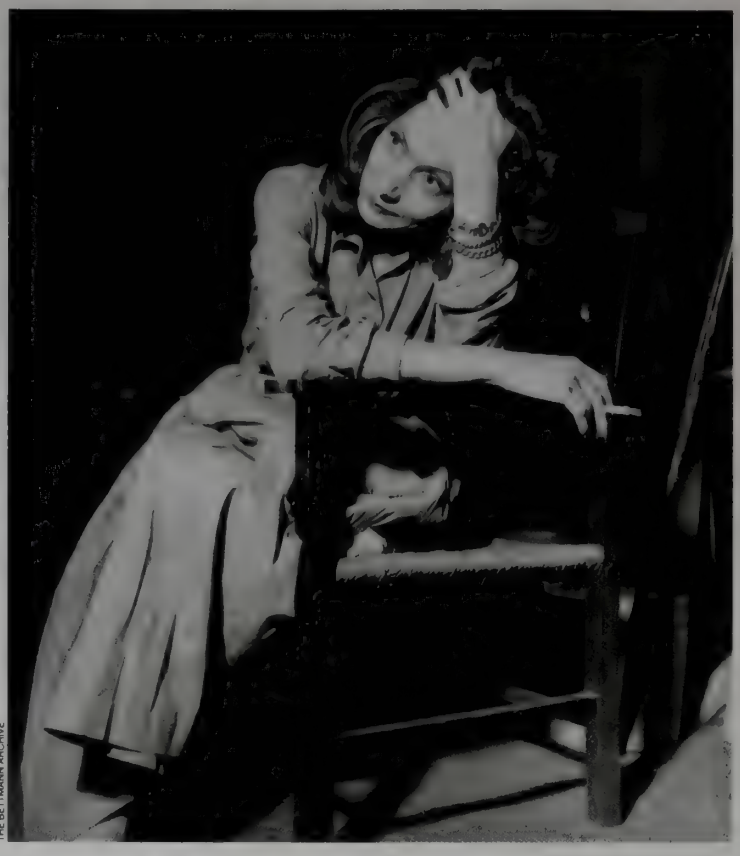
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Encounters with Chanel, Mainbocher, Schiaparelli, Valentina and Charles James

continued from page 50

RIGHT: Valentine Lawford first met Russian fashion designer Valentina at a 1946 cocktail party hosted by Cecil Beaton. "I remember she floated as she walked, and her clothes flowed."



THE BETTMANN ARCHIVE

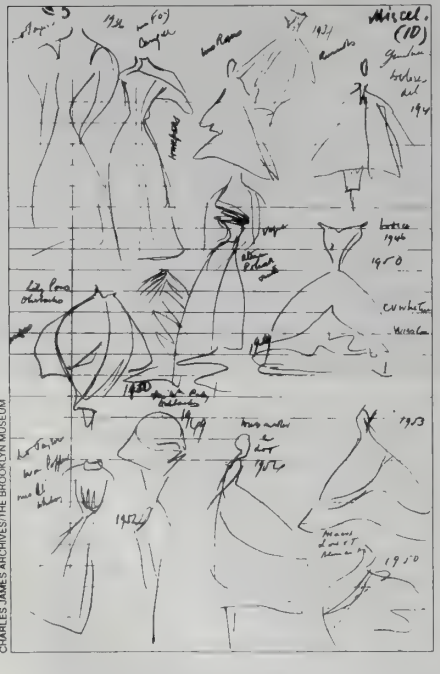
in the Paris world, but it didn't seem to give her any deep satisfaction. Perhaps, I thought, she had lost her desire to shock. Perhaps after the war people were past shocking.

I left the Paris embassy shortly after the outbreak of war in September 1939. From then until 1946 I was an assistant private secretary at the Foreign Office in London. One gloomy day in 1940, Cecil Beaton came to photograph the foreign secretary, Lord Halifax. It was my duty to bring Beaton in, and I helped him carry his lighting equipment. Lord Halifax, who didn't enjoy being photographed, told me to stay through the sitting and talk to him, to distract him and prevent him from looking as stiff and shy as he felt. Beaton, whose control over his equipment was disarmingly amateur, somehow managed to

RIGHT: Reflected in a mirror are the "temperamental but superbly gifted" British-American designer Charles James and his wife, in one of his gowns, 1955. BELOW: Sketches made circa 1956 document some of James's creations.



CECIL BEATON/COURTESY SOTHEBY'S LONDON



CHARLES JAMES ARCHIVES/THE BROOKLYN MUSEUM

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Encounters with Chanel, Mainbocher, Schiaparelli, Valentina and Charles James

continued from page 54

blow the fuse in the Foreign Office. But the disaster was only temporary, and the portrait turned out very well indeed. Not long afterward, perhaps in gratitude, the famous photographer invited me to dinner. Cecil's quick wit enchanted me, and from then on we remained good friends.

In early 1946 I was appointed to the United Kingdom delegation to the newly founded United Nations. Two days after I landed in New York, I ran into Cecil, who was on one of his frequent transatlantic visits, and he invited me to a cocktail party in his apartment at the Plaza Hotel. He had a star-studded circle of acquaintances, but my introduction to the fashionable world of postwar New York proved to be anything but intimidating. Coming from the austerity of wartime London, and finding myself surrounded by so many beautiful and well-dressed and welcoming strangers, I positively swam in euphoria.

With one couple especially, Mr. and Mrs. George Schlee, both of whom spoke English with a Russian accent, I flattered myself that I had established an immediate rapport by telling them of my wartime experiences in their native country. It turned out that Mrs. Schlee, known professionally by her first name, Valentina, was the best classical dress designer in America.

Memory suggests that on that evening Valentina was wearing a becoming headdress and gown of pale gray-green. Later I was to learn that she was her own best model. All I knew at the time was that she struck me as unusually attractive and that she had a refreshingly earthy, Slavic sense of humor.

From then on, I was delighted to be invited to the Schlees' parties. Valentina could be fairly imperious, *à la russe*. But as a fellow houseguest at a country weekend, she was incomparable. Her characteristic pronouncements on life and love and fashion have been mercilessly repeated—quoted and misquoted—ever since those days. But two of her remarks, for which I can vouch, are still capable of making me smile.

On a visit to England, Valentina ordered a martini, and—as was not unusual in England then—it was served without benefit of ice. Valentina took a sip and beamed: "*Hot* martinis, how divine!" And one Sunday morning when she was spending the weekend in Connecticut with a mutual friend of ours, her host asked her if she would like him to bring the *New York Times* to her room. "Oh, please no," she replied, "Sunday *Times* so *heavy*, darling. Need to be three in bed."

Valentina closed down her couture business in 1957. In her own words to me not long ago: "George didn't think I needed to work anymore, so I just stepped out." Since George Schlee's death she has continued to live, quietly and privately, in the handsome, perfectly situated Manhattan apartment where they entertained their friends so unforgettably.

It was once again thanks to Cecil Beaton that I first met probably the most formidably temperamental New York couturier ever: the superbly gifted but sadly ill-fated British-American designer Charles James.

According to those in the know, Charlie James knew more about the technique of the art of dressmaking, the cut and the structure of dresses, than anyone else on this side of the Atlantic. As I understood it, a minor miracle of couture engineering, consisting of an inner armature of buckram—a material which I hitherto only regarded as useful in bookbinding—made even his most opulent, neo-Baroque and figure-revealing evening creations light and easy to wear. It was almost as though they could have stood up and danced by themselves.

The only trouble was that their creator, who could be the most amusing company when he wanted, was not only helplessly unbusinesslike but phenomenally—one is tempted to

continued on page 60


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Encounters with Chanel, Mainbocher, Schiaparelli, Valentina and Charles James

continued from page 58

say, brilliantly—quarrelsome, touchy and litigious. Even when he had finally made peace with some blameless client with whom he had been pointlessly feuding, he couldn't resist a final Parthian shot. "Please take these orchids to Mrs. X," James once instructed a messenger, "but make sure you *crush* them before you deliver them!"

It was at the Schlees' Russian Easter party in 1947 that I first met the photographer Horst. Later that same year, thanks to Horst, I met Chanel.

I had often heard of her, of course, in prewar Paris. But Chanel didn't frequent embassies, and though she had designed Elsie de Wolfe's costume for her marriage to Sir Charles Mendl in 1926, she never appeared at the Mendls' parties. I did occasionally see a wonderfully eccentric Englishwoman named Lady Michelham, one of whose claims to local fame was that her brother, the late Boy Capel, had been the love of Chanel's life. Inevitably, too, I had heard of Chanel's romantic attachment to Grand Duke Dmitri and of her much longer and more widely known relationship with the duke of Westminster.

Chanel's visit to New York in 1947 was a business trip, in connection with her perfumes, but she had brought with her a teenaged niece. Horst invited them both to the small apartment that he had been lent by Noël Coward, and invited me to join them. By then I was familiar with his photographs of Chanel: the 1937 portraits that she had liked best and that have made her profile famous.

But the years had passed, and at first sight I was privately a bit disappointed by her appearance. Not by Chanel, however. She was obviously overjoyed to see Horst again, and to me, a complete stranger, she was from the start warm and friendly and forthcoming. I thought it must be because I was a friend of Horst. Horst said it was probably because I was English. The presence of the niece—who modestly refrained from joining the conversation—made it all seem oddly like some family occasion.

Chanel came to New York again early in 1951, this time with her close friend Baroness van Zuylen. They stayed at the Waldorf Towers, and one Sunday they drove out to lunch with Horst and me at his house at Oyster Bay. The meal was very simple indeed, but Chanel didn't seem to mind. At the end of lunch she shaped a white table napkin into a high and wide headdress (the sort of *cornette* worn by French sisters of charity) for my miniature dachshund, Mabel.

Early in 1952, Horst and I were in Rome. Chanel lunched with us in a restaurant and afterward—though it was a bitterly cold and windy day and Chanel was by then in her seven-

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To the Trade

Encounters with Chanel, Mainbocher, Schiaparelli, Valentina and Charles James

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tieth year—she insisted on making us climb with her up the flights of rugged steps from the Forum to the Palatine Hill.

From then on, whenever Horst or I—or both of us—visited Paris we would arrive unannounced at the Maison Chanel, at 31 rue Cambon, and if Chanel was there (and she almost always was) we would go up to see her. Sometimes we would lunch with her in her apartment above the shop. At other times we would arrange to pick her up in the evening and go across the street to dinner at the Ritz Grill. All in all, I cannot claim to have seen Chanel more than ten times, but perhaps for that very reason each instance seems in retrospect uniquely memorable.

Once, while spending a month in northwest Scotland, I drove across country to visit the contemporary owners of Rosehall in Sutherland, a house that had belonged to the duke of Westminster and that Chanel had decorated for him during their friendship. I noticed that the interiors were still at least partially in beige, the color Chanel had "discovered" even before Elsie de Wolfe; and the next time I saw Chanel in Paris I told her so. Though in conversation she generally tended to be mildly dismissive about her former ducal friend, she seemed oddly touched.

As the years passed, her conversation became more and more of a monologue. Increasingly, one's role was that of listener: not a difficult role to begin with, since Chanel had a gift for extempore aphorisms with the cutting edge of the maxims of La Rochefoucauld. But the time came when one felt almost exhausted by the burden of her reminiscences.

The very last time I saw her was on May 25, 1966. My engagement diary reads: "Dine Chanel 8:30." On going to pick her up at her apartment and escort her to the Ritz Grill, Horst and I found her asleep on the tobacco-colored suede sofa, with her hat on. But at dinner she was more than awake, and full of spirits. We sat on and on at our table, until long after all the waiters had gone home and even the devoted maître d'hôtel was openly yawning. When we finally said farewell we felt almost guilty. Chanel was plainly prepared to continue talking forever. Above all, she dreaded being left alone.

In private life Chanel's interests, like her conversation, ranged far and wide beyond the subject of clothes or dressmaking. A certain way she had of absentmindedly smoothing a sleeve, or fingering a seam or a hem of her suit while she was talking, was—for me, at least—virtually the only reminder that her fame had been achieved in the first place through her talent, amounting to genius, as a designer of fashion.□



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THE FASHION IMAGE: LOUISE DAHL-WOLFE

A Pioneering Photographer's Eye for Style

By John A. Cuadrado

"THERE IS Louise Dahl-Wolfe. Make way. I go to her, she does not come to me!" With this exclamation, star fashion photographer Richard Avedon hailed Louise Dahl-Wolfe at his Museum of Modern Art opening in 1974—voicing both his esteem and the admiration felt by a profession in which the name Dahl-Wolfe has long been legend.

Couture was at its most vital during the years Dahl-Wolfe reigned at *Harper's Bazaar* at the top of her field. New York joined Paris as a fashion center, giants like Dior, Chanel, Mainbocher and McCardell were at the height of their powers, and *Harper's Bazaar* was the number-one fashion magazine in America.

Today Dior and Chanel are corporate entities, and Tokyo and Milan have joined New York to rival Paris as fashion capitals. Yet, just short of her ninety-third birthday, Louise Dahl-Wolfe is still very much a presence on the scene, ready to recall, with quick wit and trenchant commentary, the days when her eye and her camera lens defined haute couture for millions of Americans.





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Dahl-Wolfe was one of the first to leave the studio to photograph "healthy outdoor women" on the

ABOVE: "I believe that the camera is a medium of light, that one actually paints with light," says legendary photographer Louise Dahl-Wolfe, shown here in a circa 1950 portrait. LEFT: Light creates sculptural simplicity in a portrait of an actress, *Patricia Morison*, 1940.

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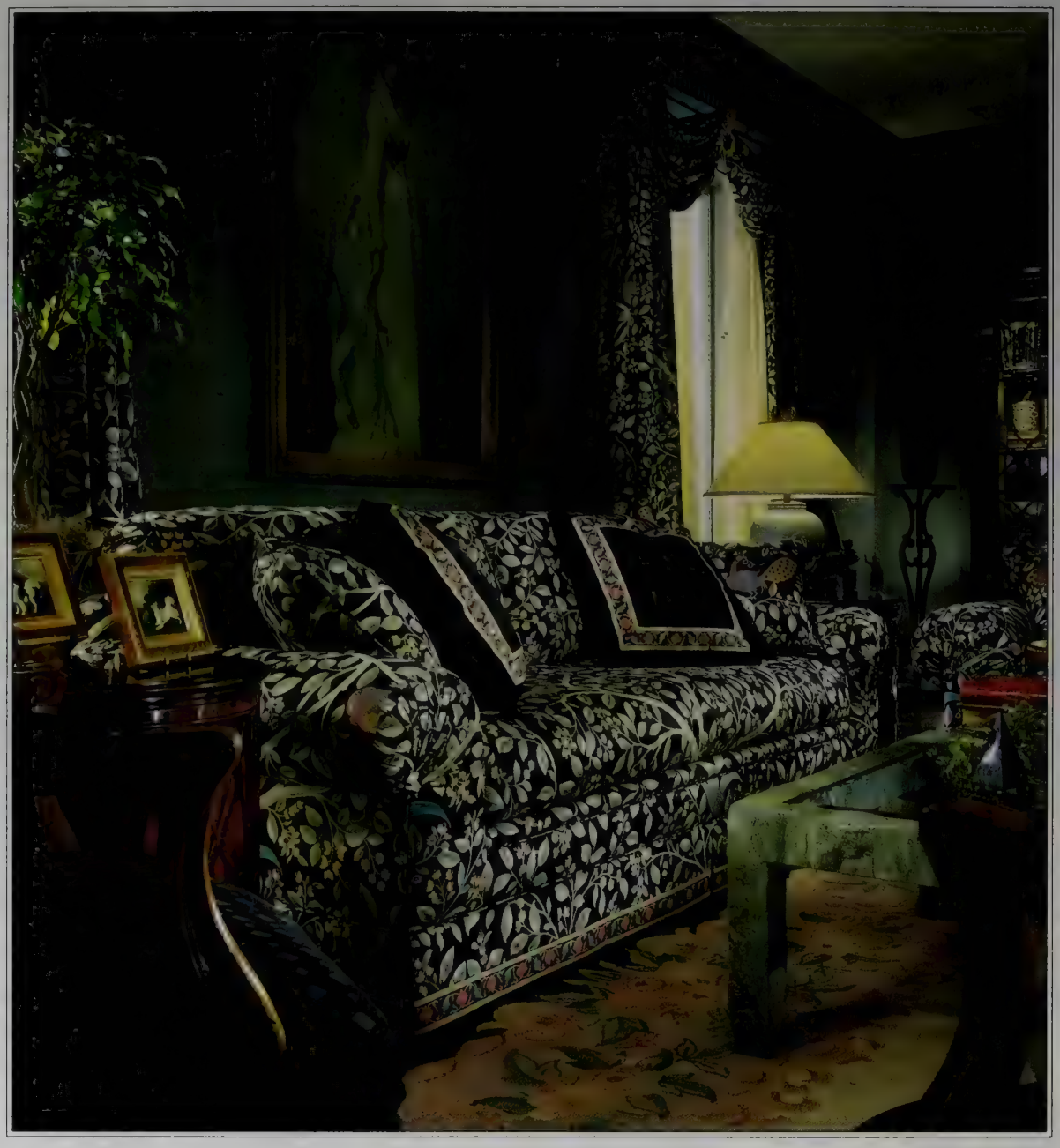
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A Pioneering Photographer's Eye for Style
continued from page 66



"The French were the ones who really knew how to design clothes," says Dahl-Wolfe. "I paid them tribute each year by buying one ensemble at the Paris showings." ABOVE: *Christian Dior at His Millhouse Outside Paris*, 1946.

beach, in the country or at exotic foreign locales. Her studio work conveys this same modern elegance—invigorated by bold graphic backgrounds and witty borrowings from the history of art. At the same time, Dahl-Wolfe's images give evidence of an almost abstract formal perfection: carefully gauged relationships of color, light and shadow, pattern and form that achieve a compositional strength seldom equaled.

Nor has Louise Dahl-Wolfe's forte been limited to fashion. She is a portraitist of the first order, and this work gives evidence of similar immediacy and elegance of composition. The range of Dahl-Wolfe's portraiture is startling, encompassing intensely moving Depression images taken in the South and photographs of some of the most celebrated personalities of this century.

Dahl-Wolfe's vision retains its freshness and power for the contemporary eye and is widely collected today. As rediscovery of the photographer has quickened, her work has been the focus of numerous exhibitions. At the opening of a recent show at Washington's National Museum of Women in the Arts, Dahl-Wolfe was accorded a level of attention normally reserved for film stars and was trapped for hours signing autographs.

Born in San Francisco in 1895 to an upper-middle-class Norwegian family, Dahl-Wolfe was raised with few of the restrictions imposed on females of the period. Even her name, Louise Emma Augusta Dahl, was chosen so that the initials would spell a word—significantly, L.E.A.D.—by parents of an unusually independent, individualist bent. Especially close to her father, Dahl-Wolfe vividly remembers climbing with him to the hilltops to watch San Francisco burn after the great earthquake of 1906.

In 1914 Dahl-Wolfe entered the San Francisco Institute of Art, an experience she believes underlies her later successes. There she was most influenced by color theory and by life-drawing classes, which "sensitized me to the grace and flow of line." At this time as well, Dahl-Wolfe was "overwhelmed" by a performance of Diaghilev's Ballets Russes with its costumes by Bakst and the revolutionary sets of Picasso, Braque and Derain. Also formative were Dahl-Wolfe's early experiments with photography, encompassing nude studies with such titles as *Grief*, *Pan* and *Wind Harp* and the fabrication of a homemade enlarger. Fashioned from an apple crate, a tin can and a reflector made from the interior of a large Ghirardelli chocolate box, this apparatus was housed in Dahl-Wolfe's closet.

In 1926 Dahl-Wolfe embarked on an eighteen-month tour of Europe and



"Portraits were my favorite assignments," says Dahl-Wolfe, who photographed the most celebrated artistic and literary people of her day. ABOVE: *Edith Sitwell, New York*, 1951.

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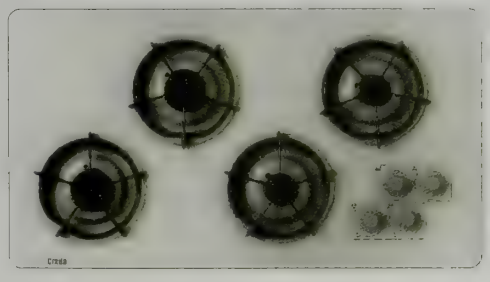
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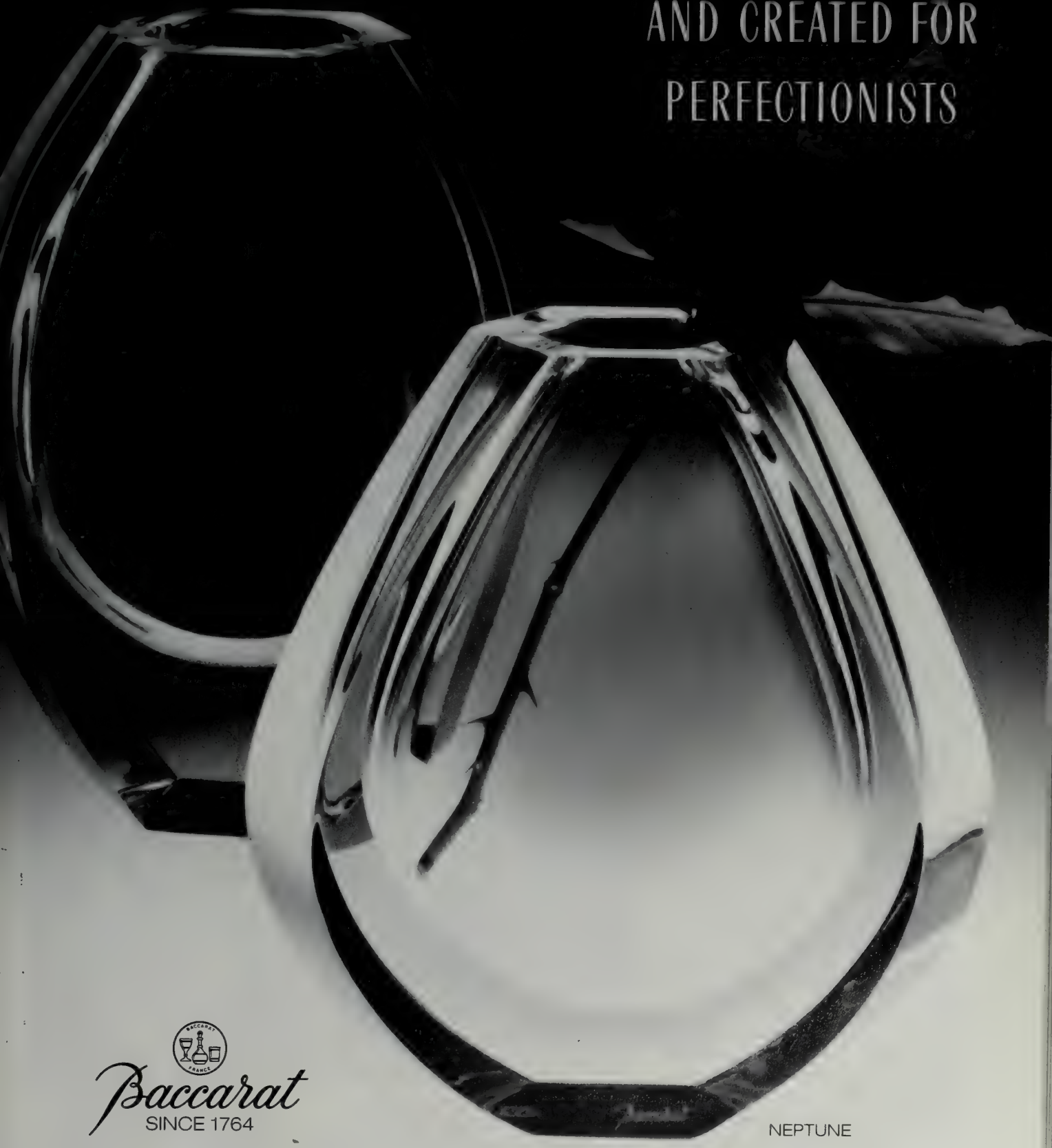
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A Pioneering Photographer's Eye for Style
continued from page 70

North Africa that changed the course of her life. As her train arrived in the holy city of Kairouan, she spied an American artist by the name of Meyer (Mike) Wolfe and remembers saying to herself, "Gee, that's for me." That initial meeting led to fifty-eight years of married life.

Upon their return to the United States, the young couple moved into a log cabin in the Smoky Mountains and Dahl-Wolfe began taking her first mature images. Gatlinburg, Tennessee, was bootleg-liquor territory, filled with "extraordinary mountain people, quite happy to shoot government revenue men on sight," and fortunately also ready to allow themselves to be photographed by their citified neighbor. With no electricity, Dahl-Wolfe ran a line from the car battery to her darkroom to develop images that would later launch her career. In November 1933 *Vanity Fair* published one of these, entitled *Tennessee Mountain Woman*. The photograph of careworn, tired and somehow timeless Mrs. Ramsey in her favorite twenty-five-year-old hat became an overnight sensation.

Dahl-Wolfe established her own studio in New York in the Sherwood Building on Fifty-seventh Street, and by 1936 began her long collaboration with *Harper's Bazaar*. Working with editor-in-chief Carmel Snow, fashion editor Diana Vreeland and art director Alexey Brodovitch, Dahl-Wolfe flourished. She was almost immediately recognized as a major talent and was entrusted with many of the magazine's most important assignments, including the all-important color spreads. Kodachrome had just been introduced, and Dahl-Wolfe's pioneering use of color sent shock waves through the field.

Dahl-Wolfe was given complete artistic control of her work and was scrupulously consulted on layout, pagination, cropping and color correction—rare privileges that could be very costly when she insisted on changes. Indeed, Dahl-Wolfe's perfectionism remains legendary. Her assistants remember a relentless eye for detail and frequent trips back to the darkroom to try for prints that could meet her high standards. Photo sittings could be unending affairs. Dahl-Wolfe remembers "painting with light," varying the spots for hours—"honing, adjusting, perfecting and readjusting," according to one of her editors—to build satisfying compositions of light and shadow.

Her temper was sometimes explosive. She was nicknamed "Vesuvius" by her great friend, artist Pavel Tchelitchew, and "Queen Louise" by her husband. Friends remember conciliatory bouquets sent back and forth between Dahl-Wolfe and Diana Vreeland as emotions cooled after exhausting photo sessions. More frequently, Dahl-Wolfe would express admiration for the way Vreeland could transform a hopelessly uninteresting outfit by adjusting a coiffure, reknotting a scarf and adding jewelry or a Cossack hat.

Dahl-Wolfe's background sets were famous and her bag of tricks seemed limitless. One former editor at *Vogue* remembers the staff there "trembling as each new issue of the *Bazaar* appeared, wondering what Louise had come up with this time." Dahl-Wolfe would set shots against abstract color planes, collages or oversize calligraphic script. She would position models beside blowups of



"You must try to express in the photograph what the designer is saying without being literal, corny or unnatural," says Dahl-Wolfe, who delighted in architectural finds that would provide rich settings. ABOVE: A Howard Greer bathing suit was the focus for *Natalie in Hammamet*, 1950.

continued on page 80

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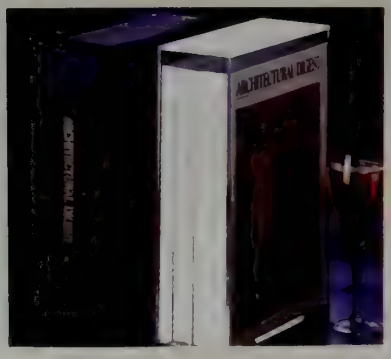
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A Pioneering Photographer's Eye for Style

continued from page 76

Flemish nudes, before giant Matisse-like cutouts ostensibly created by scissors set in their hands, or garb them in lingerie and dangle them precariously from trapezes.

On location in the Yucatán, Paris, Rio or the Caribbean, Dahl-Wolfe would scout for days to find the right backgrounds: everything from the roofs of the Louvre to mosaic courtyards and ruined temples. Her models would lounge, windblown, on boats; stand beside the hindquarters of elephants; or warm themselves by the fire in elegant country houses. One of Dahl-Wolfe's most famous location shots almost did her in. It shows a nude reclining on a dune, the curves of her body echoed by the contours of the sand. Dahl-Wolfe recalls, "We were in the middle of the Mojave desert and I almost collapsed from the heat. It wasn't so bad for the model—at least she was naked."

Dahl-Wolfe's work for the *Bazaar* put her in contact with many fascinating figures from the arts, politics and entertainment, and her impressions are insightful and unsparing. Dahl-Wolfe took a dislike to the duchess of Windsor and has "yet to understand why he married her." Though Dahl-Wolfe loved Chanel's work, the designer herself was not a favorite, either. "She gabbed away as I tried to pose her—chirping like a bird—and it drove me mad." By contrast, Dahl-Wolfe came away from her session with Colette with a great sense of respect, and her portrait of the author gives evidence of it. Taken in 1951, near the end of Colette's life, the photo shows her propped up in bed poised over her notebook, an expression of strength and wisdom on her face even as fate would soon intervene to take her from the scene.

Two portraits from 1943 remain especially meaningful for Dahl-Wolfe. She is proud to have "discovered" Lauren Bacall with a wartime cover shot showing Bacall in front of a Red Cross blood-donor clinic. Notes Dahl-Wolfe, "She was just a kid from high school, and the first thing I said to her was 'You should go into the movies.' Well, the art director hated that photo, saying it looked like she had given her last pint of blood, but it interested Howard Hawks enough to ask her to come to Hollywood."

Five-Star Mother, taken later that year, brings back different associations. The photograph depicts an elderly woman standing before a window emblazoned with a star for each son gone off to war. It is one of the most moving images of the period. "That shot makes me feel badly even today," says Dahl-Wolfe. "You can see the worry in her eyes."

Louise Dahl-Wolfe had her own portrait taken recently. Her passion for detail and her insistence on perfection were as evident as ever. Bruce Weber—a longtime Dahl-Wolfe fan—traveled to her Princeton home to photograph her. Weber is one of the most successful photographers of the eighties, and like Dahl-Wolfe he is a perfectionist who never allows any interference with his work. To the amazement of all present—except, surely, Weber—Dahl-Wolfe had him down on his knees, following her directions in minute detail. The next day, the indomitable Dahl-Wolfe could not leave the matter alone. Soon she was on the phone to Weber, explaining that due to the angle of the shot, it was imperative that he crop the photo into the forehead. □

To a field dominated by affected images of impassive models posed like sculpture, Dahl-Wolfe brought naturalness and glamour.

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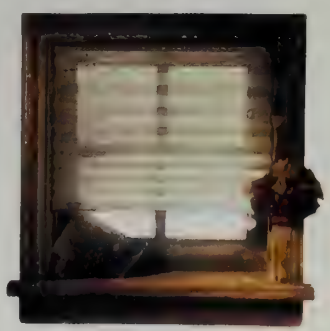


What's Today. There's English "country." There's French "country." The fact is, just about every country has its "country." Scandinavian country is notable for pieces that are elegant and lighter than many other "primitives" from Europe. Practical antiques have stepped out of the pantries and back hallways and into the spotlight in country rooms. These are pieces prized for their unfussy lines and straightforward simplicity.





What's Levolor® Today. We've taken a sophisticated approach to "primitive" country design with our new Yosemite™ 2" wood horizontal blinds (featured) in Sagewood (#2801). Their simple lines complement and heighten the warmth and authenticity of the room. Beautifully crafted in durable Basswood and superbly finished, our Yosemite 2" wood blinds come in 13 colors and stains. Versatile enough for just about every country statement, from the simple and rustic to the cozy and plush. For the utmost in delicacy, Levolor's Pleated Z-Shades™ shown (above right) in White Lace (#6522) to allow maximum light and visibility. Another obvious choice for a lighter, airier feeling would be our Yosemite 1" wood horizontal blinds, shown (above left) in Cottonwood (#2803).



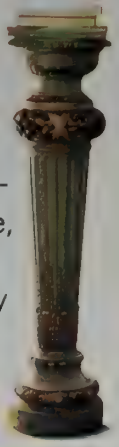


Oh, The Looks You're Going To Get!



LEVOLOR TODAY





What's Today. The latest traditional looks are frankly opulent. And the period that says it best is Beaux Arts—a style with elaborate decoration, gilding, and more than a hint of a bygone, old-world glamour. Traditional is no longer dark or heavy mahogany and leather. Painted furniture adds lightness to a room, while still retaining a clear sense of history.



What's Levolor® Today. Versatile enough to work with elaborate draperies and stylish enough to stand completely on their own, Levolor has designed Moiré Satin Pleated Z-Shades.™ Nostalgic in look, but totally modern in their up-to-date energy efficiency, subtle glow, and allowance for complete privacy. And they're available in 17 special Moiré fabric colors. Featured here in Platinum (#6484). Our traditional horizontal blinds have taken on a new silvery shine and subtle texture. We've named it Opulessence.™ The Riviera® 1" blinds shown here (above right) are in Rose Crystal (#1395). Levolor's Loren™ fabric 2" verticals (left) also work extremely well with almost every kind of traditional drapery, as you can see by our choice of Jadestone (#8623).





Oh, The Looks You're Going To Get!

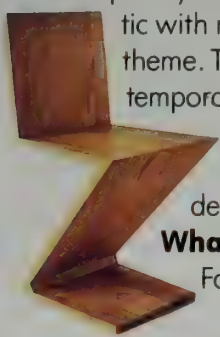


LEVOLOR TODAY

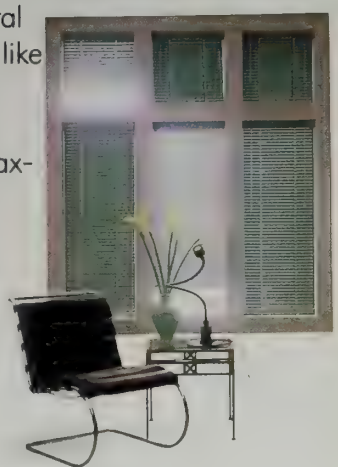




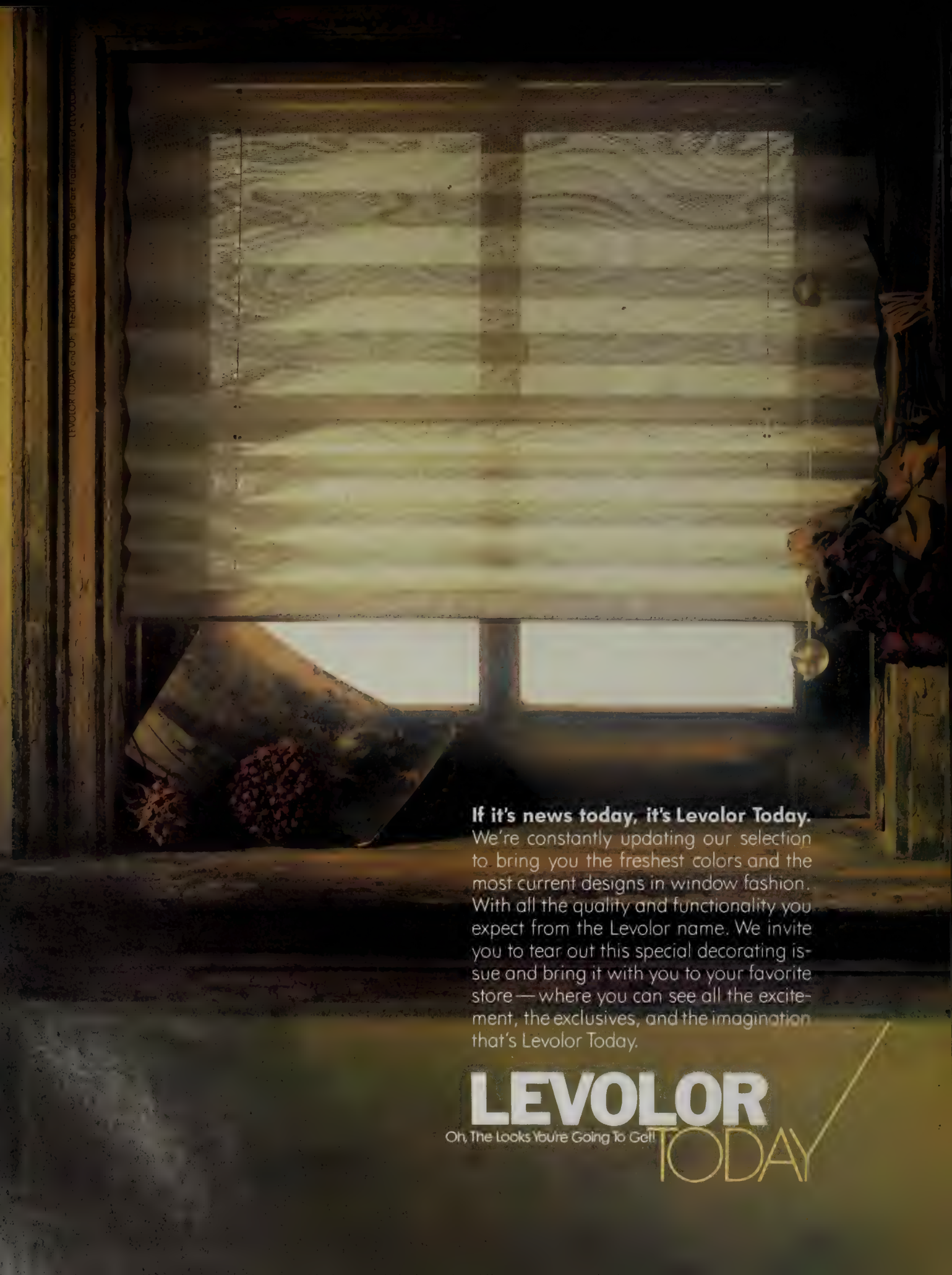
What's Today. The Santa Fe look. Not all bleached bones and wagon wheels, it's achieved by balancing the traditional with the contemporary. Using accent pieces that are authentic with more modern interpretations on the theme. To avoid the merely trendy, good contemporary design demands pieces that are modern with a history. This chair is as fresh today as when it was designed, in 1928.



What's Levolor® Today. For a contemporary interpretation on a tried-and-true theme, we've created our Inspiration™ vertical blinds, featured here in one of our 19 colors, Coral Dust (#8932). Though they look like handsome woven fabric, they're actually two layers of polyester bonded to aluminized film for maximum energy efficiency. Unlike conventional fabric verticals, Inspiration blinds are gently curved, can be hand washed, and need no bottom weights. Levolor introduced the 1" horizontal blind for contemporary decorating. And we now offer them in over 300 colors. Our newest? Shown (above right), our Riviera® 1" blinds in Winter Blue (#618), one of 20 new True Tints. We're also introducing Pearlessence,™ a satin-like sheen, in 18 silvery colors, like the Riviera 2" horizontal blinds shown (left) in Celadon Pearl (#1530).







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Martin Kamer Rescues Beauty from Oblivion

By Peter Carlsen

THE HISTORY OF Western culture can be traced through the elegant lines and gentle curves of contemporaneous clothes. Yet until very recently, costume was not a subject of much interest to collectors. Largely due to Diana Vreeland and her extraordinary series of exhibitions at the Metropolitan Museum of Art, this has changed. Now collectors vie with museums at the major auction houses that regularly schedule sales.

Martin Kamer's interest in haute couture began long before the current boom got under way. "It started with my childhood in Switzerland," he says. "My mother would take me with her to her dressmaker, and they would go over the latest magazines from Paris and pick out things to copy—sometimes adding a bow or changing buttons, of course. It's always been the tradition of couture, even at one remove, to custom design."



DERRY MOORE

Before Kamer discovered his vocation as a collector and dealer, there was to be a long detour. A soft-spoken and humorous man, he recalls those early years: "I went to school in London during the sixties, and then became a set and costume designer. I worked with Nureyev for many years, and I traveled to France, Italy, Germany, Australia and Argentina. But as I got older I grew tired of the theater. It seems so glamorous when you're in your

Drawn to costumes that "represent the quintessence of a moment in time," Martin Kamer (above, with English winter visiting dresses after Worth, circa 1865) tends collections in both London and New York. BELOW LEFT: An *ensemble d'après-midi* by Chanel, circa 1927, with accessories of the period. BELOW RIGHT: Epitomizing the sensuality and beauty of Fortuny's fabrics are a variety of his evening creations.



BILLY CUNNINGHAM



BILLY CUNNINGHAM

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Shown: Tortola

Martin Kamer Rescues Beauty from Oblivion
continued from page 82





twenties or thirties, but later the relentless egos, the insecurities of even the smallest bit players, become exhausting. At a certain point I said, 'Enough.' I believe you must bring passion to everything you do. When that goes, it's time to move on."

The beauties of fabric and cut, and the workmanship in antique clothes excite Kamer. But even more important is the historic moment each represents. "I'm fascinated if I can find a dress that absolutely epitomizes its era, that makes you catch your breath and say, 'Ah, that was the mood, the taste of the moment.'

"There is, however, one nagging question. Is such a dress really the distillation of its historical moment, or is it that moment as we see it today? An era is always interpreted differently by each generation. Our eyes are trained to look for different things, perhaps picking out details that have little to do with the original intentions of the designer. And there is always the mystery of why the dress survived at all. Was it because the wearer didn't care for it? Was it perhaps too extreme for her, and so it remained in her closet, unworn, to come down to us? That might suggest the dress wasn't fashionable, merely eccentric or avant-garde." Kamer believes that the most fashionable daywear in any era rarely comes down to us, because it was simply worn out.

A perfect dress is as much about gravity and engineering as it is about style.

The scope of Kamer's collecting ranges from the "earliest possible"—a bodice of circa 1600 currently holds that record—to the present, with a 1986 Lagerfeld. "But the periods that really interest me are those of revolutionary change," he says. "In the eighteenth century, after decades of comparatively little change, you reach the late seventies and suddenly there is swift innovation in styles. Clothes always reflect the other forces at work in society—war, revolution, economics.

"The other great period, of course, is the early part of this century, beginning with Poiret and ending with the First World War. The war essentially emancipated women and sent them out into the work force, bringing an end to 'unfunctional' clothes and really bringing about modern dress as we know it today. And naturally the interwar years are fascinating, because you can see how designers such as Chanel refined and purified still further the ideal of functional, simple elegance. Even today, a woman could walk down the street in a 1927 Chanel suit and look perfectly chic.

"Another revolutionary era, which will be of great interest to future fashion historians, is the sixties of this century. But I'm afraid I'm too close to it to really understand it."

Collecting couture, as opposed to ready-to-wear, is perfectly logical to Kamer. "Wouldn't you rather have a Kandinsky or a Mondrian than a postcard? Beautiful handmade

ABOVE LEFT: Representing the 1950s and 1960s are a Ferragamo mini and a Balenciaga suit (center) and coat, the latter over a Dior cocktail dress. ABOVE RIGHT: Poiret's circa 1927 evening coat (left) with kimono-inspired designs and a circa 1922 beaded afternoon dress (center), both embroidered. Chiffon dress and coat ensemble, circa 1927, by Callot Soeurs.

continued on page 91

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Martin Kamer Rescues Beauty from Oblivion
continued from page 86

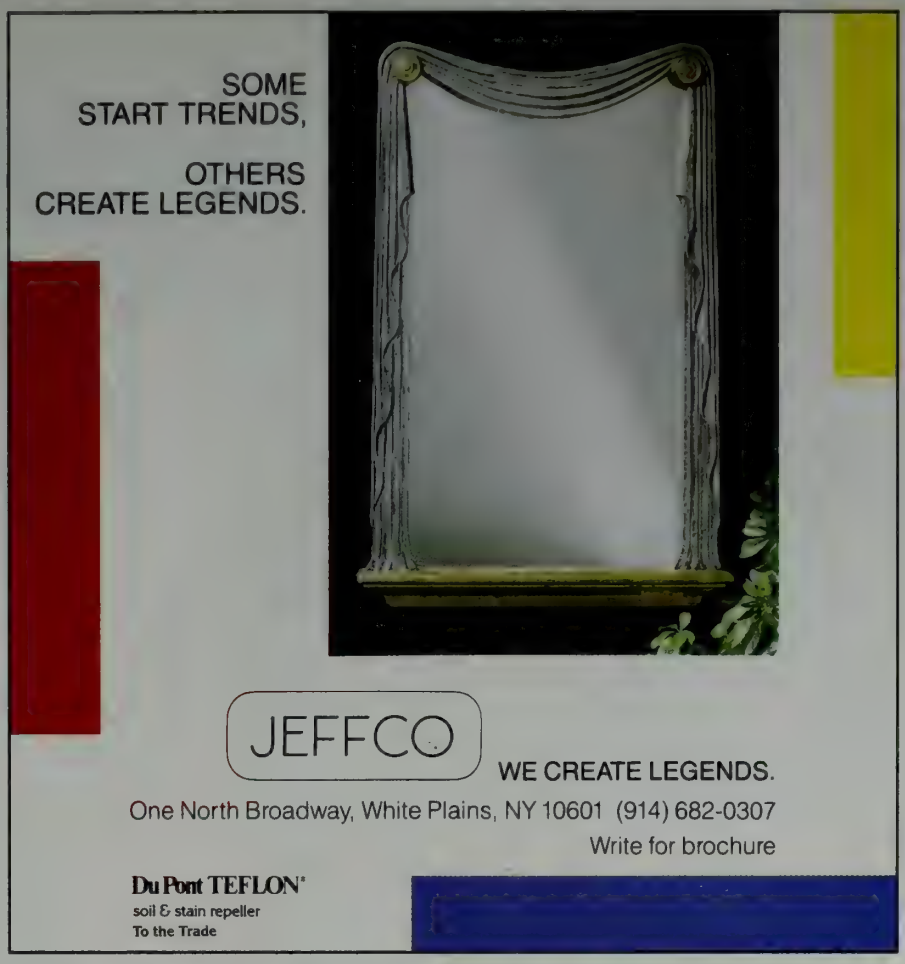
clothes are sculpture. My greatest pleasure is in seeing the potential of a sculptural shape when I spot a rag in a flea market, imagining it coming to life on a human figure."

A perfect dress is as much about gravity and engineering as it is about style. "I was looking at a dress by Vionnet the other day," Kamer says. "To me, she was probably the greatest couturiere of this century. She developed the bias cut, and this gown was cut in a series of spirals across the front. Any other designer would probably have ended up with a rumpled mess, but the perfection of the cut is such that the whole complex geometric pattern hangs flawlessly."

Of contemporary designers, whose clothes will be the collector's items of the future? "I think Issey Miyake is probably the most talented person working today. He's totally cerebral; he works from the inside out and it's a mental process. But then there have always been two different kinds of sensibility in fashion. There is the engineer—or architect, if you will—epitomized by a Vionnet or a Miyake. And then there is the decorator, the person who appliqués cabbage roses or bows onto basic shapes."

Because so much fashion history is undocumented, it can take astute detective work to trace the origins of a particular outfit. "Recently I came across a superb 1912 Paquin ensemble—in two separate lots," says Kamer. "One lot was a sage-green taffeta top; another was an ivory satin skirt. Some instinct told me they belonged together. I photographed them and looked through all the fashion journals of the period. Nothing. I went ahead and bought them, and sure enough, penciled into the waistbands of both garments was the same model number."

The thrill of the chase is part of Kamer's elation, but his pleasure goes deeper than that. "I like to think I'm restoring part of history to our consciousness," he says. "And rescuing an object of beauty from oblivion." □





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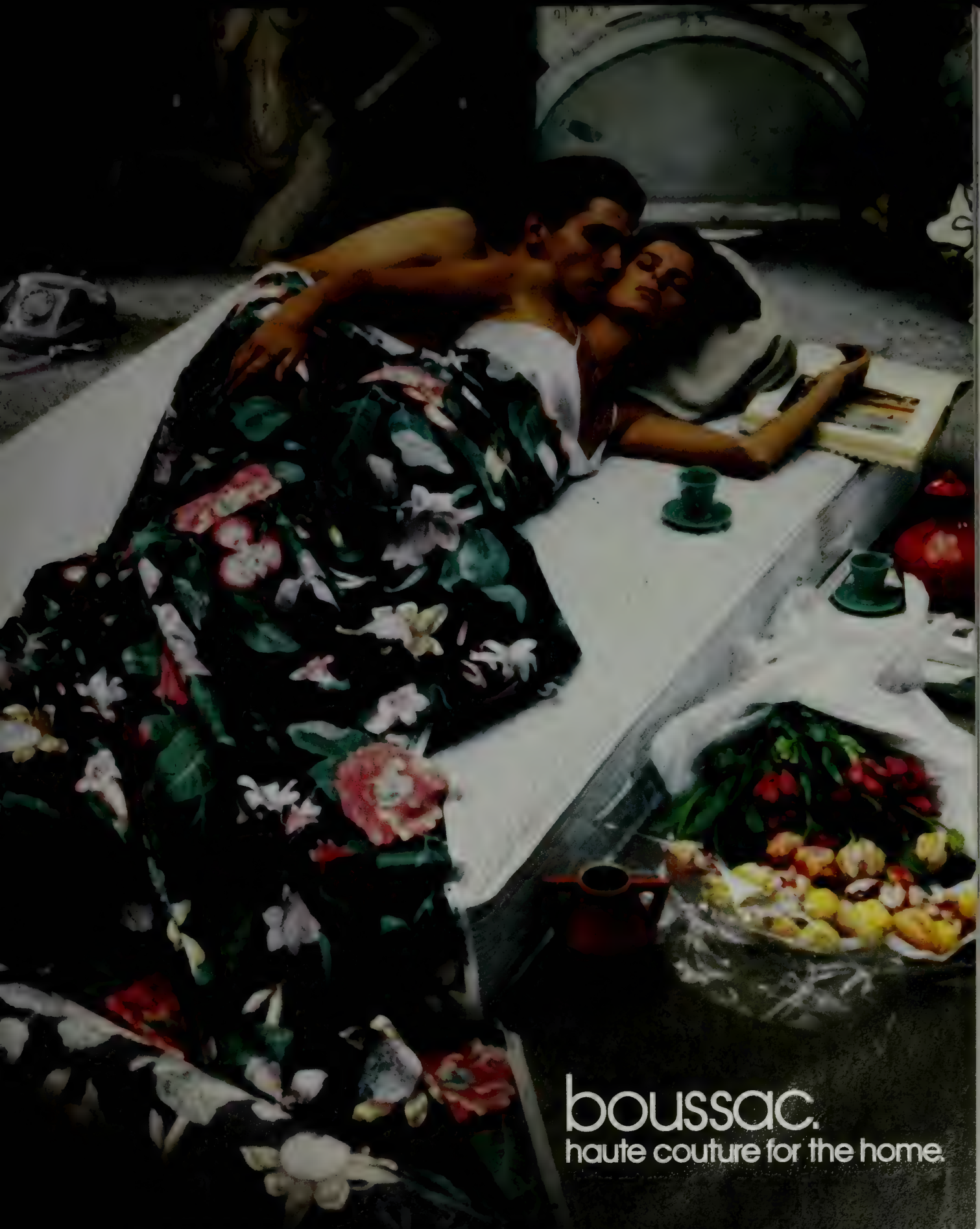
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Staley-Wise—Discovering a Forgotten Chapter in Photography

By John A. Cuadrado

WHEN ETHELEEN STALEY and Taki Wise found themselves sharing a Manhattan advertising-agency cubicle in 1967, they soon realized they would be friends for life. They could not have known, however, that two decades later they would be co-proprietors of one of New York City's hottest young galleries and widely credited with having revived a forgotten chapter in the history of photography.

The partners had a mission in mind when they opened the Staley-Wise Gallery in 1981 in a small SoHo loft. A tremendous body of work by some of the most gifted photographers of the century had been overlooked. Fashion photography languished as the critical pariah of the field, dismissed as slick, commercial and irrelevant. Etheleen Staley and Taki Wise were among the first to recognize its importance and to take the finest images created by fashion photographers seriously as works of art. Since then market interest and curatorial opinion have slowly but surely followed their lead.

The prejudice against this work has been long-standing. During the 1920s, Alfred Stieglitz denigrated no less a photographer than Edward Steichen with the label "tradesman," because Steichen had taken on some fashion and portrait work for *Vogue* and *Vanity Fair*. Wise and Staley believe that such a distinction between "art" and commercial photography is beside the point—a powerful image retains its significance no matter what the circumstances of its creation. They argue that the spark of creativity—the indefinable "X-factor" that makes an art photograph truly a work of art—can operate equally in elevating a fine commercial image beyond its original purpose.



CHRISTOPHER LITTLE



COURTESY STALEY WISE GALLERY

TOP: Partners Etheleen Staley, right, and Taki Wise opened their SoHo gallery in 1981 to showcase the finest in fashion photography of different periods. On the wall behind them is *California Desert*, 1948, by Louise Dahl-Wolfe. ABOVE: *Felicitas in Chair, Deauville*, 1984, by Herb Ritts.

For most visitors to the gallery, this line of reasoning has not been difficult to accept; the photographs speak eloquently for themselves. Wise and Staley currently represent such legendary greats as Baron de Meyer, Erwin Blumenfeld, Louise Dahl-Wolfe, George Hoyningen-Huene and Horst, as well as contemporary fashion photographers such as Deborah Turbeville. Imbued with elegance, fantasy and wit, these photographs reveal their makers' understanding of the artistic currents of the day.

The Impressionist influences in the earliest shots yield, during the twenties, thirties and forties, to hard-edge modernist and Surrealist elements, and show the degree to which magazine illustrations often served to bring avant-garde art to the attention of a wider public. Powerful compositions of tone, light, texture—and, later, color—these photographs are also important social and historical documents. They reveal a changing

continued on page 98

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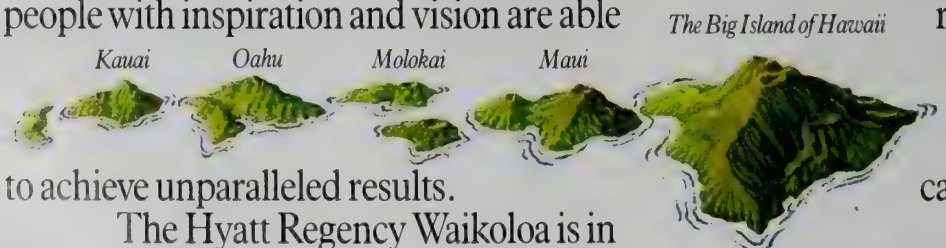

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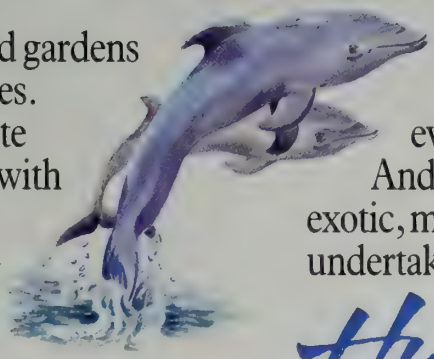
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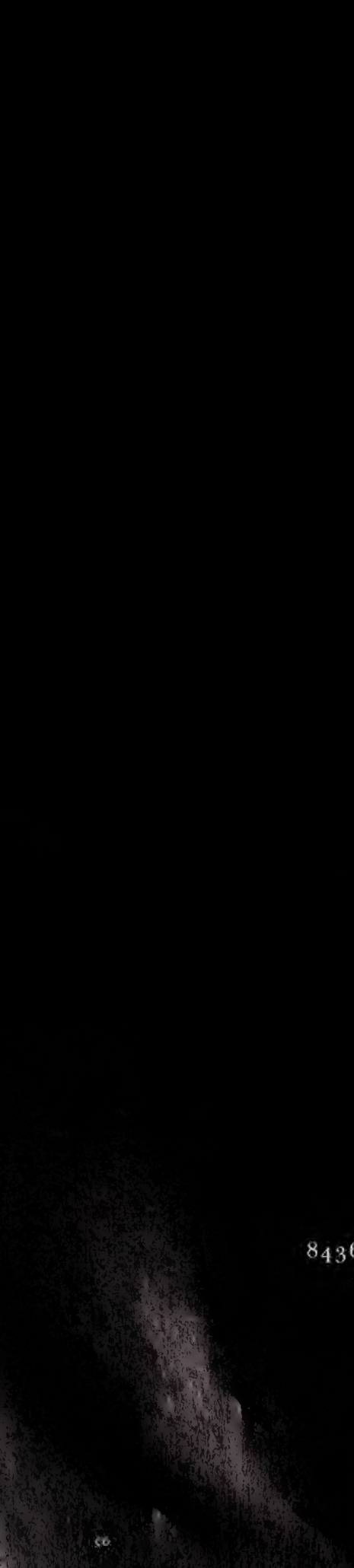
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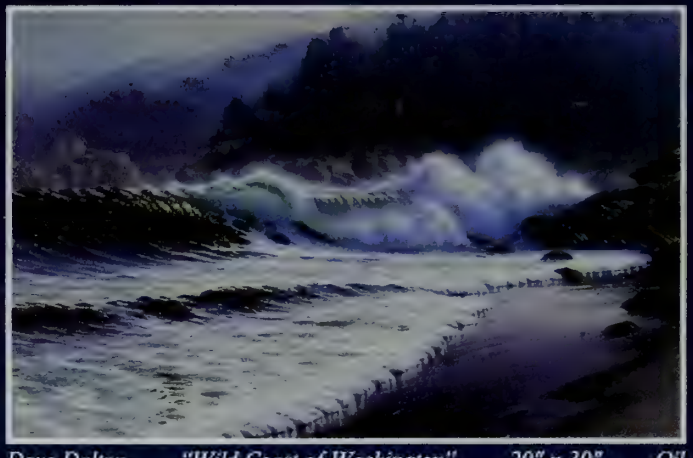


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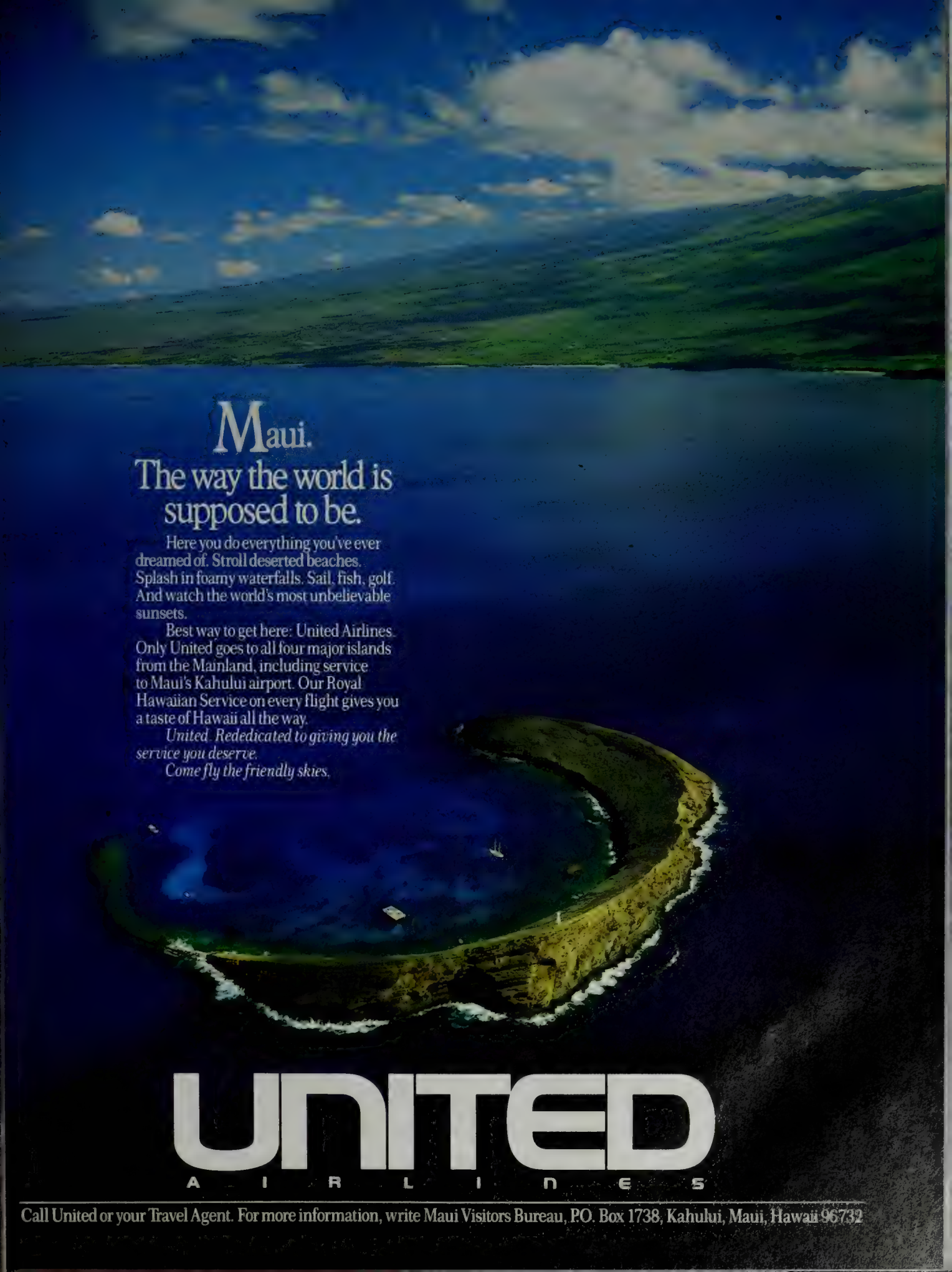
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Staley-Wise—Discovering a Forgotten Chapter in Photography
continued from page 94

vision of the female role, and they provide an index to the material ideals and aspirations that helped mold American culture.

In retrospect, Wise and Staley's career experiences prior to opening the gallery seem to have been part of a master plan leading inevitably to its establishment. In fact, neither partner imagined any such outcome. Wise describes the gallery as "a puzzle, in which, much to our surprise, all the pieces suddenly came together." Both women had worked for years as photography stylists, collaborating with several first-rank practitioners of the art. In effect, they were helping to create modern-day versions of some of the works they sell today, and more important, they were training their eyes in the process.

Staley later did part-time work on a series of photographic exhibitions, and Wise went on to orchestrate fashion shoots at *Seventeen* magazine as photography editor. Wise then decided that she wanted more hands-on experience with the camera, and studied at the International Center of Photography, often using Staley as a model for class assignments. At the time, "beauty" was out and "relevance" was in—Wise vividly remembers her instructors telling her that her photos were "much too pretty" and suggesting shots of decomposing food. She wasn't interested, and began to realize that the entire field of fashion photography was being ignored for similar reasons—it was also "too pretty." Over the course of shopping expeditions and lunch-hour discussions with Staley, the idea for creating such a gallery was born.



COURTESY STALEY WISE GALLERY

The fact that fashion material was so fresh was exhilarating.

Dreaming about opening a gallery and actually doing so were two different things. Wise and Staley started out with no art-world experience, no trade contacts and no inventory. As Staley remembers, "When we announced our intentions, one of our friends congratulated us for 'buying a ticket on the *Titanic*.' At the time, the art world was in a miserable slump, and we were so green we hadn't even heard about it."

Nonetheless, the fact that fashion material was so fresh was exhilarating, and Wise and Staley began to approach the heirs and estates of major fashion photographers, as well as photographers from the first part of the century who were still living.

"Those people didn't know us from a hole in the wall," remembers Wise, "but the fact that we were taking their work so seriously eventually won them over." The partners spent an enormous amount of time sorting through the accumulated work of these photographers, selecting their most powerful images and, in the process, playing an important part in defining their photographic legacies. Most of this work had sat untouched in storage cabinets for half a century, and both women were thrilled to be getting the first pick of virgin material.

Equally fascinating was the opportunity to get to know the photographers, now in their eighth or ninth decades. Says Staley, "It is an immense privilege to be able to ask them technical questions or to dis-



COURTESY STALEY WISE GALLERY

PERMISSION OF JOANNA T. STEICHEN

TOP: *Mrs. Gifford A. Cochran* was photographed in 1918 by Baron de Meyer, known for his soft-focus, romantic portraits. ABOVE: Noted model Marion Morehouse, later the wife of e.e. cummings, was discovered by Edward Steichen. He took this photograph of her circa 1926.

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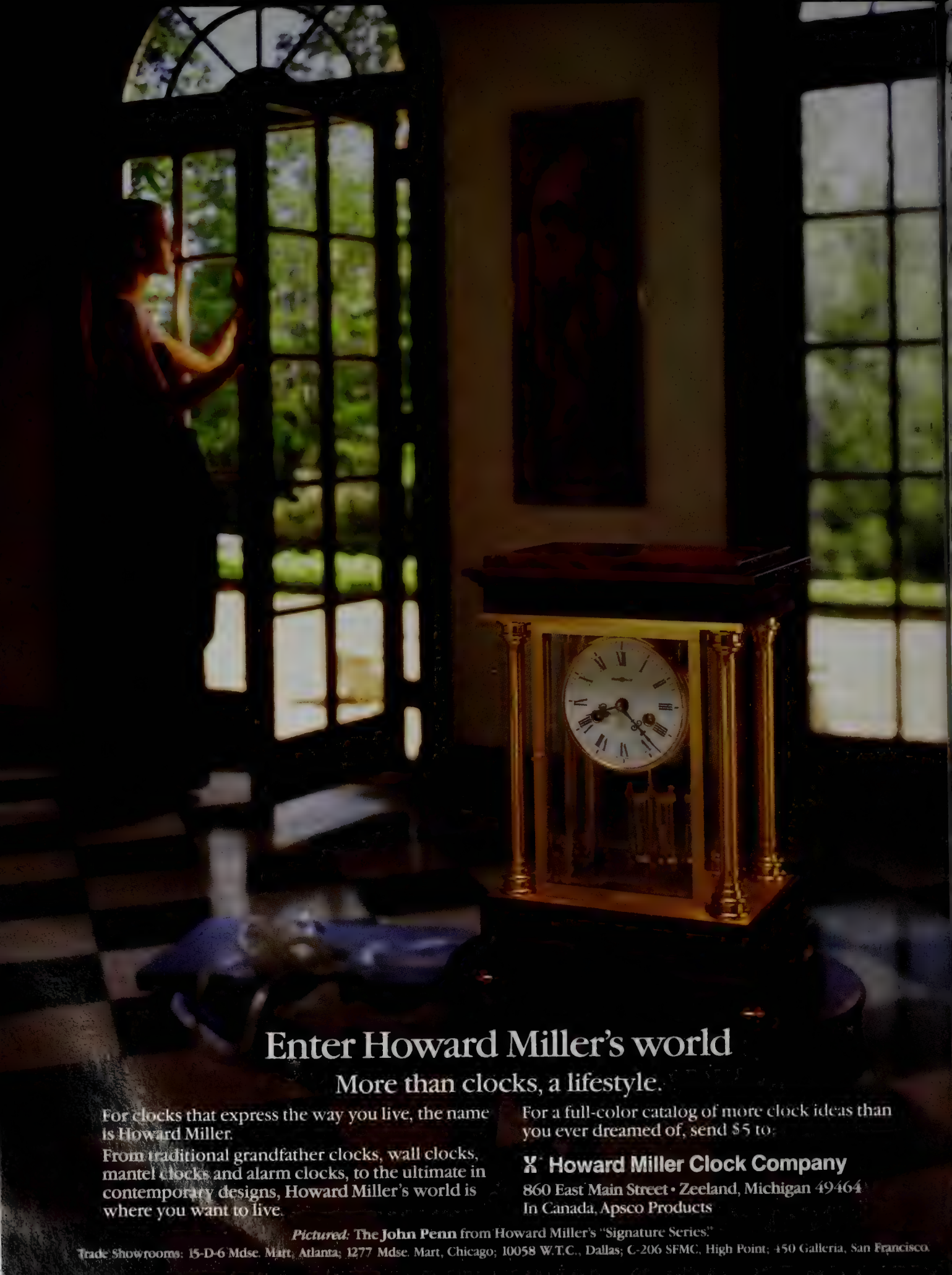
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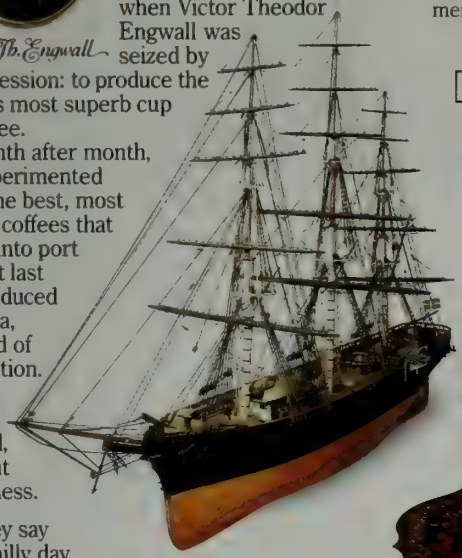




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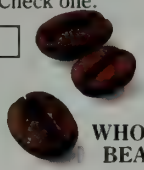


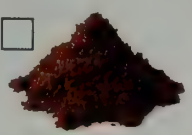
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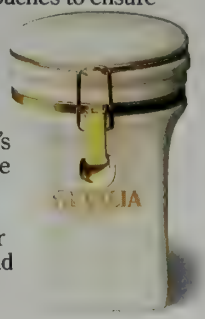
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Staley-Wise—Discovering a Forgotten Chapter in Photography
continued from page 98

cuss the thought process behind a particular shot. After all, these are the masters of the medium. It is as if a dealer in old-master paintings were able to meet Rembrandt."

No less interesting has been the opportunity to enjoy the reminiscences of these men and women. In the course of their assignments, they worked with the major artistic, entertainment and social figures of their day. Horst, to cite one example, has been an important fashion photographer since the 1930s and is still working today. He recalls his friendships with Chanel and Garbo, club-hopping with Cole Porter, and dining in Paris with Picasso, Gertrude Stein and Jean Cocteau.

Wise and Staley were aware that dealing in fashion work would be an uphill battle, and they reasoned that the best way to get their message across would be in a series of cohesive, well-edited shows. As Wise notes, "The last thing we wanted Staley-Wise to be was another hodgepodge, trading miscellaneous, unrelated images similar to those in every other gallery." Their approach proved to be right on target. Staley-Wise's first show, "Horst: Shadow and Light," opened in December 1981 to a thundering crowd and strong critical comment. Since then gallery visitors have been treated to an average of four shows a year, including in-depth explorations of the work of Lartigue, Helmut Newton, Man Ray, Steichen, Blumenfeld and de Meyer.

Many of the gallery's most successful exhibitions have been centered on broad themes under such titles as "Men of Style," "Portraits of Artists" and "The Nude by Fashion Photographers." The latter exhibition was geared to exploring the body as the underlying structure of fashion and to demonstrating the changing ideal of the human form. The "ideals" shown encompassed a fleshy 1902 nude by Steichen; Louise Dahl-Wolfe's decidedly more linear study, *California Desert* of 1948; and Avedon's 1969 in-the-buff lineup of Andy Warhol's Factory entourage. Perhaps most arresting was a 1973 shot of Grace Jones, a flash of energy on roller skates clothed in nothing but a string of pearls and a manic smile.

Staley-Wise's clientele is heavily weighted by "creative types," collectors from the worlds of fashion, publishing and the arts. Prices are still very accessible relative to almost any other area of the art market. "Modern" prints (those printed by the photographer, or under his supervision, from an earlier negative and signed by him) typically sell in the $600–$1,000 range, and this includes major images by top-ranking Hollywood or fashion photographers. "Vintage" prints (printed within a few years of being shot) sell in the $1,000–$10,000 range, though prices can go much higher for exceptionally rare prints.

Though they have a healthy stock of vintage material, Wise and Staley note that important vintage material is relatively rare. Such photos were not printed for exhibition but for reproduction, and were usually disposed of once that purpose had been served. Only occasionally were prints made as gifts or for the photographer's own use. Fortunately, the negatives for many top fashion and Hollywood images were saved and so modern prints are available, although vintage prints are usually the first choice of collectors.

For the future, the partners believe that modern prints will become more expensive, and that top vintage material will all but disappear as a broader range of collectors and institutions become active in the gallery's areas. Staley and Wise emphasize that their fields of concentration are only just opening up, and note that today's "scarcity" will seem like abundance later on. As Etheleen Staley comments with a trace of chagrin, "In two decades we will be absolutely staggered by the roster of master photographers we have had the privilege to know, and by the never-to-be-seen-again material that we have been able to offer."□

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Costume and Stage Designs of the Lobanov-Rostovsky Collection

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TERRY MOORE

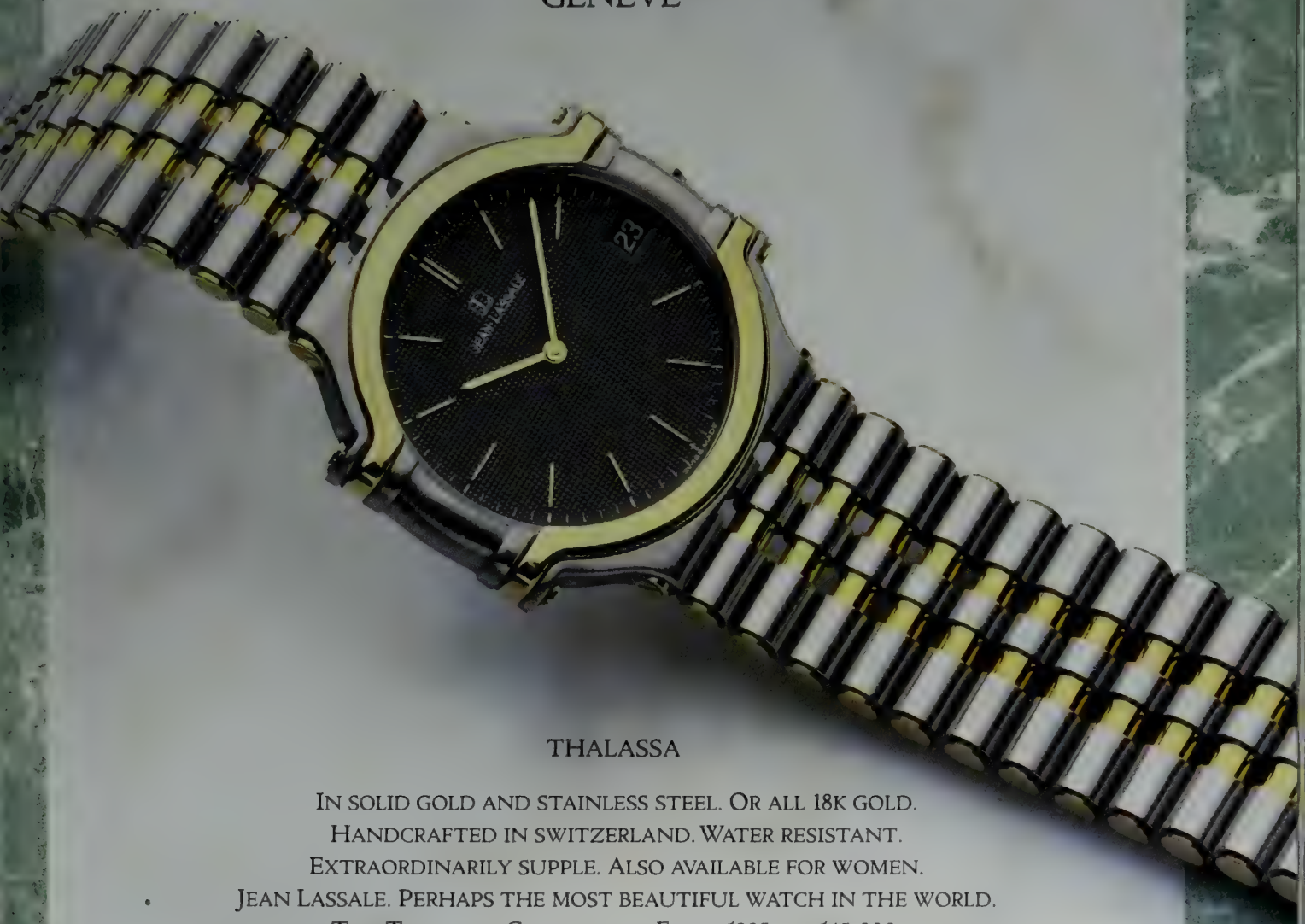
"Undoubtedly the best items of our collection are the works by those artists who collaborated with Diaghilev. Because of Diaghilev, Russian stage design, Russian opera and ballet conquered the Western world," says Nikita Lobanov-Rostovsky (left, at home in London with his wife, Nina). ABOVE LEFT: By Léon Bakst, a costume for the ballet *Cleopatra*, 1909. ABOVE RIGHT: Pavel Tchelitchew's *Costume for a Turkish Dancer*, 1920.

THERE ARE COLLECTORS who would give their eyeteeth for a Vermeer; others, their right arm for a Greek antiquity. Nikita Lobanov-Rostovsky has given his life, or a good portion of it, to the study and collecting of Russian stage designs. And a rewarding sacrifice it has been. Today he and his charming wife, Nina, own the most important private collection of its kind in the Western world: almost a thousand examples, ranging from Chagall to Tchelitchew, from Delaunay to Malevich. Luminous, inventive, full of action, as Russian as Russia itself, many of the works decorate the couple's London apartment. The rest are on loan to the Schirn Kunsthalle in Frankfurt after a long stay at the University of Texas at Austin. And to complete the circle, four hundred pieces recently traveled to the Pushkin Museum in Moscow and the Hermitage in Leningrad.

continued on page 110

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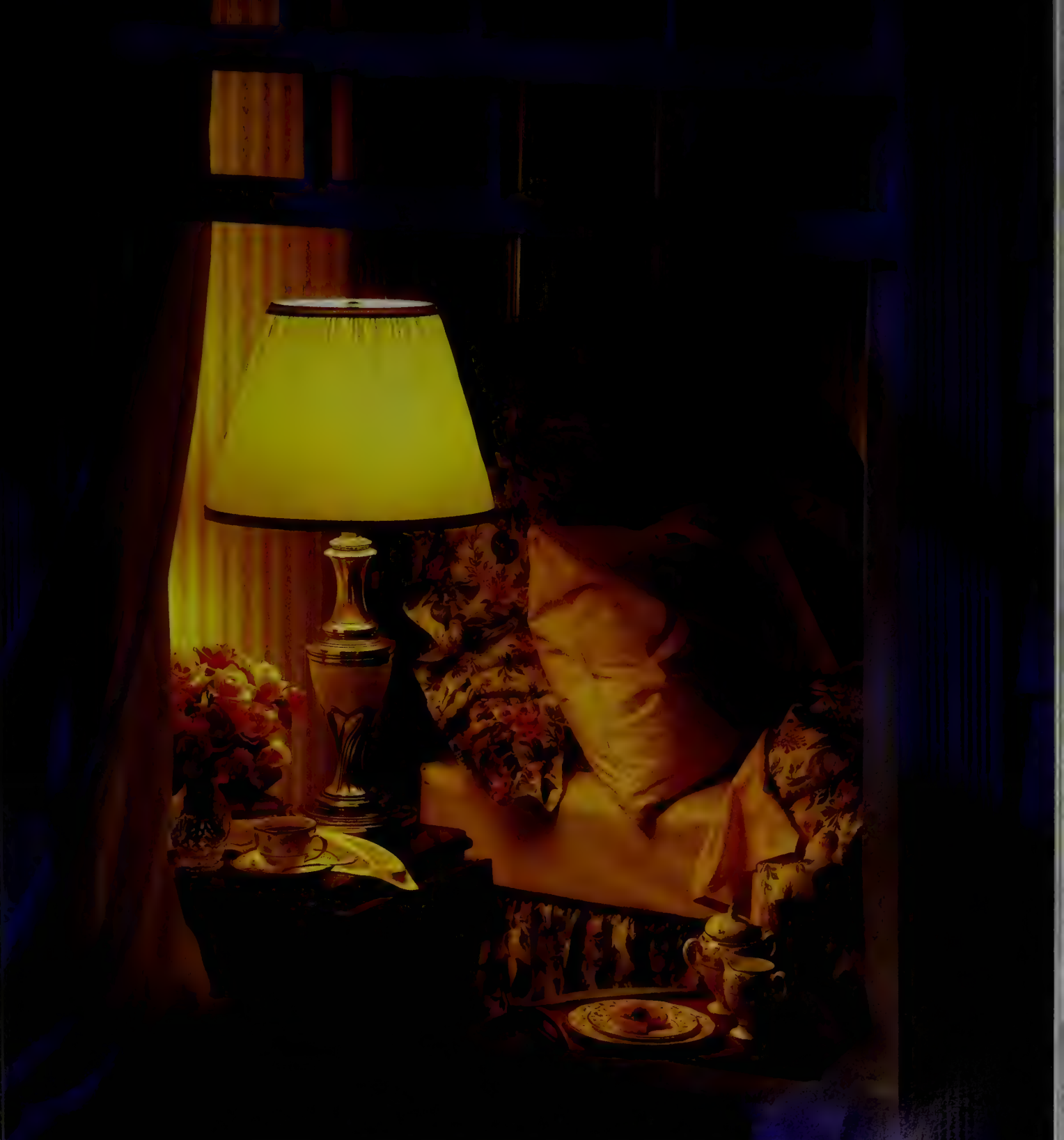


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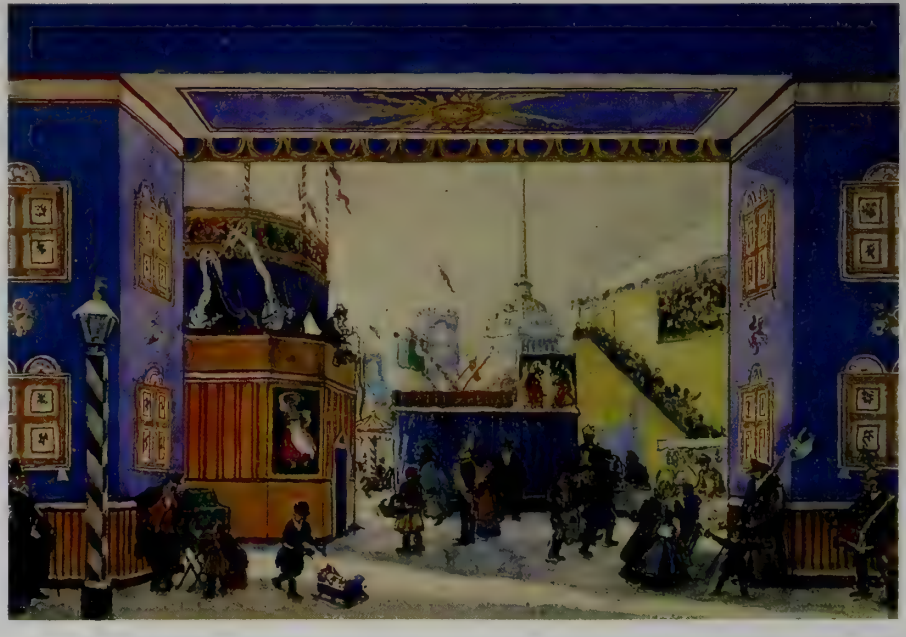
Costume and Stage Designs of the Lobanov-Rostovsky Collection
continued from page 106



"Vitality of color—that is what links even the most diverse Russian stage designers of the period. This is also what sets them apart from their Western counterparts," believes Lobanov-Rostovsky. ABOVE: A Mikhail Larionov design for the Diaghilev ballet *Chout*, 1921. BELOW: Alexandre Benois worked on productions of *Petrouchka* over a period of 40 years. Here, a stage rendering from 1947.

Those exhibitions had special resonance for Lobanov-Rostovsky, since his ancestral palace still stands as one of Leningrad's more impressive monuments. And it was near Moscow that his princely family ruled, hundreds of years before the Romanovs. At the time of the Russian Revolution, Nikita's parents fled to Bulgaria, where he was born. When Bulgaria turned communist the family was forced to flee once again. Their next stop was Paris.

When Nikita was nineteen, he attended Christ Church, Oxford, on a scholarship to read geology and physics. One day in 1954 his English godmother took him to London to see Richard Buckle's landmark Diaghilev exhibition. Music by Stravinsky and Prokofiev, Ravel and Debussy, floated through the exhibition rooms. Mannequins were decked out in the gowns of the impresario's chic patronesses: the marchioness of Ripon, the comtesse de Chevigné (one of the inspirations for Proust's duchesse de Guermantes), and Misia Sert in a dress by Chanel—who had also helped finance Diaghilev, and designed the daring costumes for his ballet *Le Train Bleu*. Diaghilev's favorite perfume wafted through the air.



But the greatest delights of all were the stage designs by the great Russian painters of the day: Bakst, Benois, Soudeikine, Gontcharova and Larionov among them. Strong, Oriental in their splendor, aquiver with the intense blues, golds and pinks that were the hallmark of the early Diaghilev ballets, the designs were dazzling in their movement and vitality.

Just as Paris and London had been overcome by what Proust called "orgasms of delight" when they first saw Diaghilev's magnificent productions, so was the young geologist conquered. It was a revelation, a discovery, a turning point; a collector was born that day. "However," he explains, "in 1954 I had no funds whatsoever. Gontcharova was selling her costume designs for a thousand francs each, which equaled two dollars—but I didn't have two dollars to spare. Until 1960 I did more looking than buying."

With the perseverance of a Scotland Yard operative, he devoted every free moment to learning about Russian stage design. In Oxford he sat at the feet of the scholar Isaiah Berlin and visited Boris Pasternak's sisters. For six years he read everything he could lay his hands on, and called on everyone who owned Russian pic-

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Costume and Stage Designs of the Lobanov-Rostovsky Collection
continued from page 110

tures or knew of their whereabouts. He visited the widows, wives, mistresses and children of the artists. He spent hours with aging exiles who spoke with Slavic warmth of the art of their homeland. Such vast amounts of tea went with the talk that when asked what it takes to be a successful collector, Lobanov-Rostovsky replies, with a twinkle in his eye: "A good strong bladder." With a twinkle in *her* eye, his wife adds: "Ruthlessness, studiousness, flair, an eye for the visual—and a one-track mind."

Nikita and Nina (daughter of a Russian mother and a French father, the ambassador and envoy to the United Nations Guillaume Georges-Picot) married in 1962, and the couple lived in New York. At about this time, he switched career fields from geology to banking. Geology, he knew, was apt to take him to Patagonia, Alaska and North Africa, where the possibility of digging up Russian art was rather dim. Whereas banking, for a man who spoke English, French, Spanish, Bulgarian and Russian, was apt to take him to places where stage designs might well be waiting to be uncovered.

Nina soon fell under the spell of the evocative, ornamental designs her husband collected. They pooled their earnings and spent whatever they could on acquisitions. Nikita says that "my wife's work as an editorial researcher was invaluable in gathering information, searching for pieces and preparing catalogues," and that "her discriminating eye and impeccable taste have guided the selection of most of the masterpieces in the collection—a collection that now includes the works of about one hundred artists, twenty-one of whom collaborated with Diaghilev.

"Benois's designs for *Petrouchka* have adorned our home wherever we have lived," Lobanov says. (Those cities include New York, San Francisco, Paris and London.) Then he adds: "We are fortunate to own more than a hundred designs of Benois for this ballet. The exquisite designs of Bakst are also a constant joy to us."

And a joy to those who have the privilege of visiting them. It is an exhilarating experience to be surrounded by the shining pleasures this remarkable collection provides. And somewhat startling to hear Nina say (in reply to the question, "What is it like to be the wife of a collector?"): "It means living in the dark! Nikita always goes around turning off the lights to protect the gouaches and the watercolors." Asked if it was Nikita who selected the handsome Biedermeier furniture, she replies, somewhat pensively: "No. He likes it as much as I do, but he sometimes looks at it reproachfully, as if he's thinking of the stage designs we might have bought instead."

"Gontcharova was selling her costume designs for a thousand francs each, which equaled two dollars—but I didn't have two dollars to spare."

An American citizen, Nikita Lobanov-Rostovsky insists on being addressed as "Mr." rather than "Prince." But he is everything an aristocrat should be: democratic, cultivated, interested in art and its preservation. As passionate in his scholarship as in his collecting, he has helped to bring to the attention of the world one of the most compelling periods in Russian art. His goal was to popularize Russian stage design outside the Soviet Union, and surely this dedicated collector has achieved it.□

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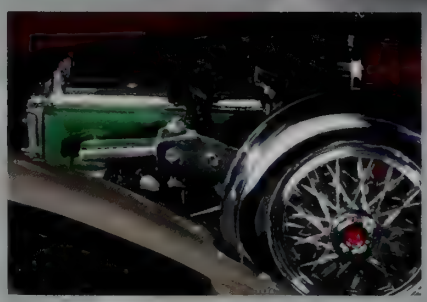


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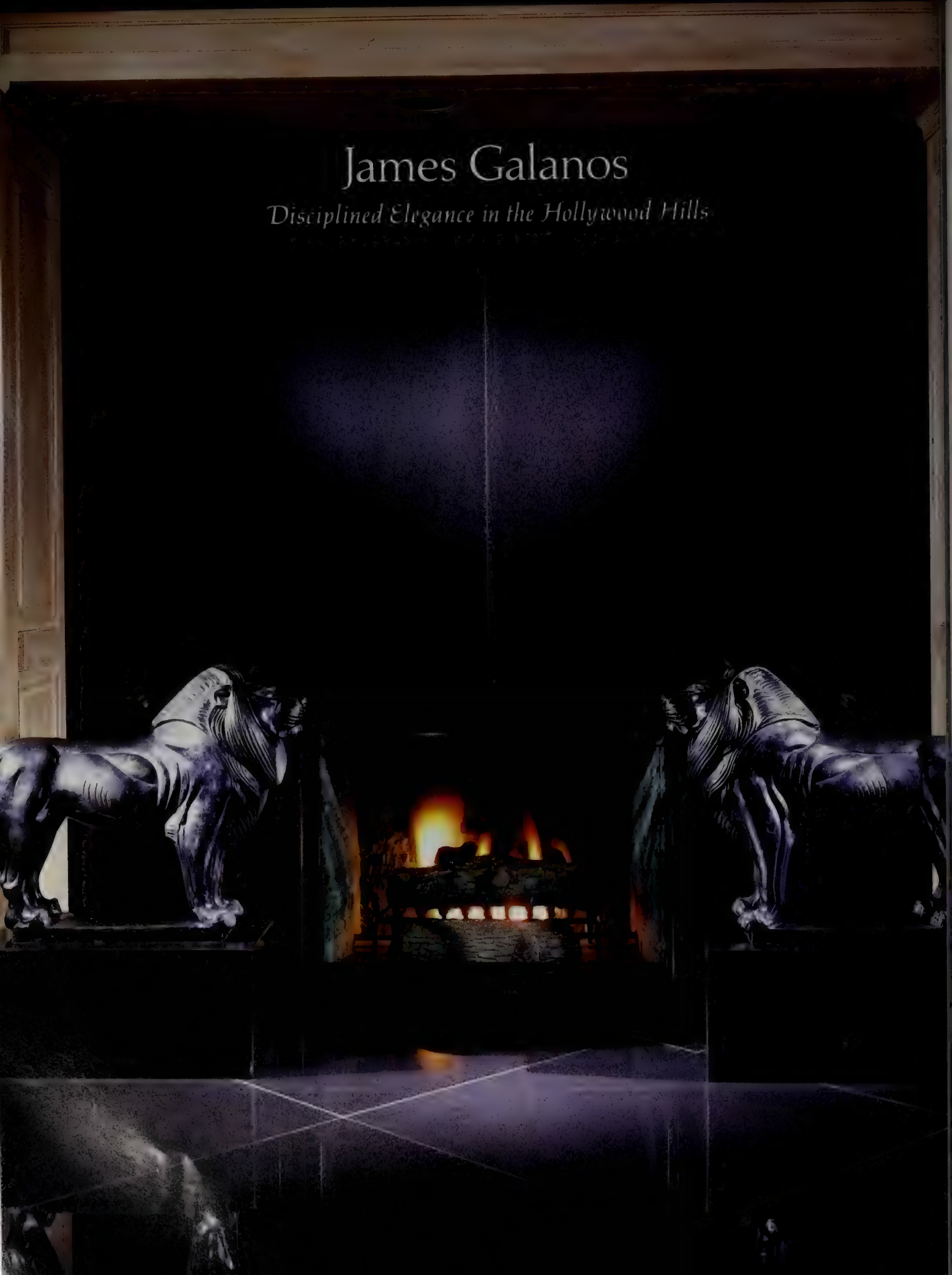
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1930 DUESENBERG J DERHAM TOURSTER

James Galanos

Disciplined Elegance in the Hollywood Hills





"I'm not afraid to be simple. In design it's vitally important to know when to stop."

LEFT: "Embellishment is something so many overdo," says James Galanos, designer of elegant clothes since 1951. "I simplify." With interior designer Philippe Oates, he has imbued his Los Angeles house with a classic spirit.

BELOW: A beaded organza jacket is paired with a dress of black lace over white cloque from James Galanos's spring/summer collection.

TEXT BY CAROLINE RENNOLDS MILBANK
PHOTOGRAPHY BY MARY E. NICHOLS

THOUGH ALMOST miniature in scale, and shoulder to shoulder with its Hollywood Hills neighbors, the house belonging to James Galanos has a commanding presence. Built in the thirties, the house is white, Neoclassical in its stark style, and seemingly windowless. The driveway, and what would have been a small lawn, are paved entirely in brick. "I didn't want any flowers or shrubberies," says Galanos. "I just wanted it to be as clean as possible—clean and mysterious."

"I'm not afraid to be simple," the designer told a fashion writer twenty years ago. "I think some people are afraid that if a dress is simple it doesn't look like anything. In design it's vitally important to know when to stop." This discipline of elimination rather than embellishment is evident throughout Galanos's house, which was recently renovated by French interior designer Philippe B. Oates. Oates's approach was dictated

OPPOSITE: Flanking the fireplace in a living room alcove are bronze Art Déco lions. Fireplace and floors are of polished black granite.

GIDEON LEWIN







He has indulged himself in the interiors of his house.



PRECEDING PAGES: Galanos chose deep tones for the living room, offset by light boiserie. The 2nd-century B.C. Hellenistic torso and the early Roman statue fragment are from his antiquities collection. Emerson Woelffer oil. Pot, rear, by Peter Voulkos. Scalamandré matte satin.

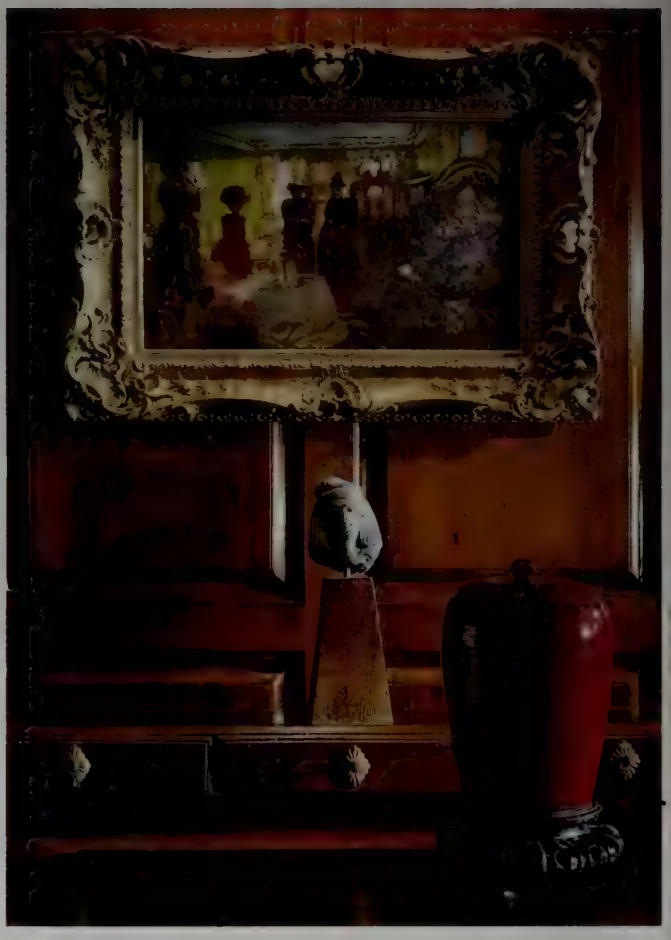
OPPOSITE: Objects in the library include a Chinese crackle-glaze bowl and a small 5th-century B.C. Greek head. On the Louis XVI-style *bureau plat* is an 18th-century French bust. ABOVE: A Greco-Roman statuette stands near two Guardiesque paintings of Venice. Scalamandré satin covers the Louis XVI *lit de repos*.

by the house's size: "It was important to keep what we call *les grands axes* clear in order to promote a feeling of spaciousness," he says.

To this end Oates has concentrated on continuity, using similar but not identical arrangements of boiserie, granite and glass brick so that the rooms flow into one another. The result is a tranquil, nocturnal retreat where Galanos can forget about his hectic workday and lose himself in quiet contemplation.

Galanos admits to being a less than exuberant colorist. "My number-one color is black. While I can't be selfish and impose my own color sense on my clients, I myself wear only black, navy, Oxford gray." Clearly, he has indulged himself in the interiors of his house: Black predominates, from the sparkling granite floors and baby





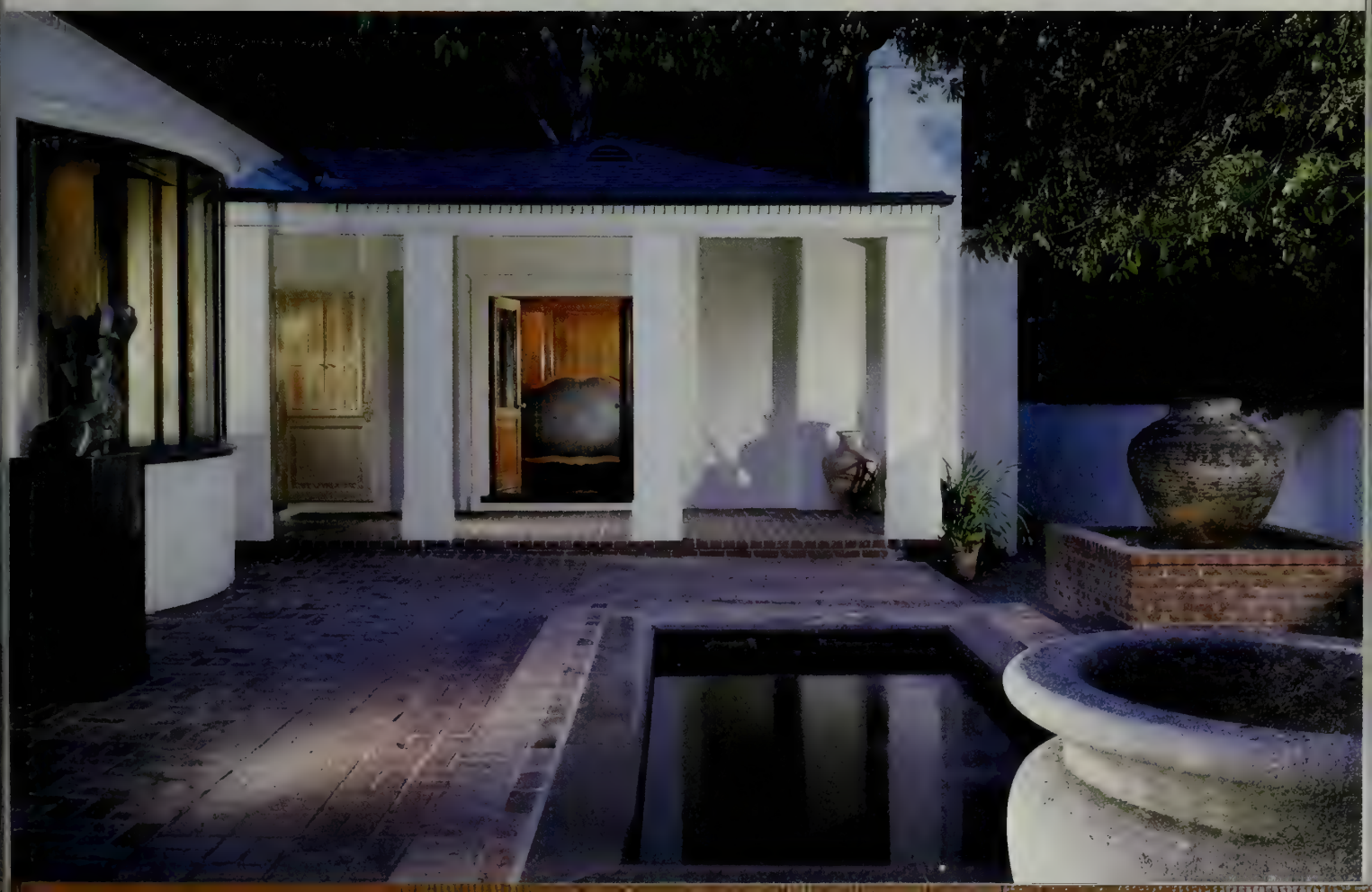
grand piano to the black-on-black silk bed upholstery and the *faux-marbre* tub. The effect is far from somber, warmed as it is by the oak paneling in every room. Chinese porcelains provide a contrasting note of ringing color: aubergine, emerald green, oxblood.

Galanos has been at the forefront of fashion design for more than thirty-five years. Born in Philadelphia and raised in New Jersey, he graduated from high school in the 1940s knowing that he wanted to design clothes. After many fits and starts—studying at the Traphagen School of Fashion in New York; working in California for Jean Louis, head costumer at Columbia Pictures, in Paris as an apprentice to Robert Piguet, and on Seventh Avenue for a sportswear company—he returned to Los Angeles, hired a dressmaker and made up a small line of dresses to show to department stores. Buyers were starting to look to California for fresh talent, and Galanos's reputation grew, especially in 1954 when he won two prestigious fashion awards, the Coty and the Neiman-Marcus. Today Galanos continues to work closely with his staff of like perfectionists and consummate craftsmen, making forays into Europe to find fabrics or commission his own, and showing his collection around the United States.

Most fashion designers are shaped by the period in which they first discovered elegance. For Galanos this formative time was the thirties, when he was a teenager poring over fashion magazines and critiquing the costumes worn in the movies. Certainly a thirties allegiance to glamour and a sinuous silhouette can be seen in his work. And when he talks about his house, the phrase "Art Déco" crops up again and again. Yet the only things in the house, besides the house itself, that actually date from the thirties are a pair of bronze lions in the living room. James Galanos has taken something intangible—the mood of an era—and transformed it, the same way he can take a button, a fabric fragment or an idea in the air, and conjure up a Galanos dress. □

ABOVE LEFT: The tub in the master bath was marbleized to match the grain of the floor and the walls. ABOVE RIGHT: Edouard Vuillard's *Le Salon des Hessel, Rue de Rivoli*, 1902, accompanies an Egyptian head from the 18th Dynasty and a late-Qing *sang-de-boeuf* jar in the master bedroom. OPPOSITE ABOVE: "I wanted no break in textures or materials from room to room," says Philippe Oates, "but for the master bedroom the tones are warmer—like the natural oak boiserie." Metal sculptures are by Judith Brown. The Louis XVI bed was reupholstered with black-on-black embossed silk. OPPOSITE: All the main rooms of the house face onto a rear courtyard, which includes a contemporary sculpture, left, by Stamatis Burpulis. The large urn at rear is from the Greek island of Santorini.





Emanuel Ungaro

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE



EMANUEL UNGARO'S manner is as smooth as velvet, but make no mistake: He is as enduring as marble—one of those imperial busts of the late Roman Empire. "My father," he notes, "came from Apulia in the south of Italy, but he fled to France when the fascists took over, and came to settle in Aix-en-Provence. That's where I was born and where I spent my youth."

Ungaro grew up to the music of Aix's fountains and the sound of his father's voice, the charming Cosimo-Damiano Ungaro—a tailor and *tenore di grazia*. "While we sewed, I'd sing duets with him from *La Bohème*. He made a charming Mimi and I was a convincing Rodolfo. I had four brothers and a sister. The house was warm and cheerful with everyone singing.

"But suddenly I fell into a long and serious illness, as though I had to be torn from all this pleasantness in order to begin to live." The young Emanuel was sent to the mountains, where he spent the next four years recovering—and reading avidly. "I devoured absolutely everything I could find—works by André Malraux, Jean-Paul Sartre, William Faulkner, Raymond Chandler."

He recovered at last, returning briefly to Aix to work with his father. But in 1955, at the age of twenty-two, he set off for Paris, far from everything he loved. He took along his training as a tailor, an outsize pride, and enough francs to pay a week's hotel bill. It was goodbye to the family, hello to *la vie de bohème*, to the real bohemian quarter, Montparnasse.

Montparnasse—the haunt of artists and writers—fascinated Ungaro. "There I was in their midst, a craftsman," he says. "And that's what I've remained." He shakes out his napkin.

His Office and Studio on the Avenue Montaigne



"Give me a piece of fabric and I'll give you a jacket I've made from start to finish. My father taught me how to cut and sew, and what I've retained from my childhood is a feeling for the perfect garment.

"But now I come to the most surprising part of the story. Every day, on the way from my job to my room, in my mind's eye I'd construct my future couture house down to the last detail. I didn't doubt for a moment that it would all come true. Without the slightest encouragement from anybody, I believed in the certainty of a future that was totally unlikely."

A photo of Ungaro taken in 1957 shows a young man in a black sweater. With his melancholy eyes and broad, square hands, he's as handsome as the hero of an Italian neorealist film. But he was not destined for the movies; he had recently been taken on by his idol, the couturier Cristobal Balenciaga, for whom he was ready to do anything.

"I'd have run his vacuum cleaner if he'd asked me to," says Ungaro. "Balenciaga was a fisherman's son, but he possessed the soul and mannerisms of a king. I'd already learned the mechanics of my trade; what was left was to learn its essence, as expressed in Balenciaga's freedom, ease and discipline. I observed all his fittings and hung around on weekends, which he occasionally spent in his workshop. But there came a day when I had to say to him, 'I've learned everything from you; now I have to reinvent it all.' He said, 'Go. You have the power to do it.'

"When I look back twenty-three years to 1965, I think I must have been a little crazy to try to get a

"Women occupy an essential place in my life. They fascinate me, and my only real rapport is with them," says Emanuel Ungaro, in his large Paris studio. The model wears one of his creations, a romantic silk evening gown.

collection ready in a 440-square-foot apartment and show it to the international fashion press and the most elegant women in Paris. To my amazement everyone came, and the first collection was a big hit. Marie-Hélène de Rothschild, Gaby van Zuylen and Diana Vreeland all supported me right from the start."

Ungaro designed his own fabrics in collaboration with Sonja Knapp. "I still design my fabrics," he says today. Thanks to his southern adolescence, he knows the effects of a sun so powerful it can absorb color, leaving only shadow. Yet what he likes now are Piero della Francesca ochers, the color of sand in a Japanese temple garden, the whiteness of Louise Brooks's face beneath her helmet of black-lacquer hair—all a far cry from the brilliant palette that came as such a surprise in the 1960s. Color exploded in Ungaro's collections then as though it had been smoldering for years—bold, unexpected, relentless as a vendetta. People loved it or hated it. "It was a way of asserting myself, committing myself," he says. Before long, women found themselves wearing three different prints at once, all kept in balance in the same ensemble thanks to Ungaro's high-flying design acrobatics.

Ungaro can also remember leaner times. "I didn't have the wherewithal to pay my models—I promised them dresses instead. Then suddenly I didn't know where to put all the people." In 1967 he moved from his cramped quarters on avenue MacMahon to avenue Montaigne.

What Ungaro likes about the avenue Montaigne today is the contrast

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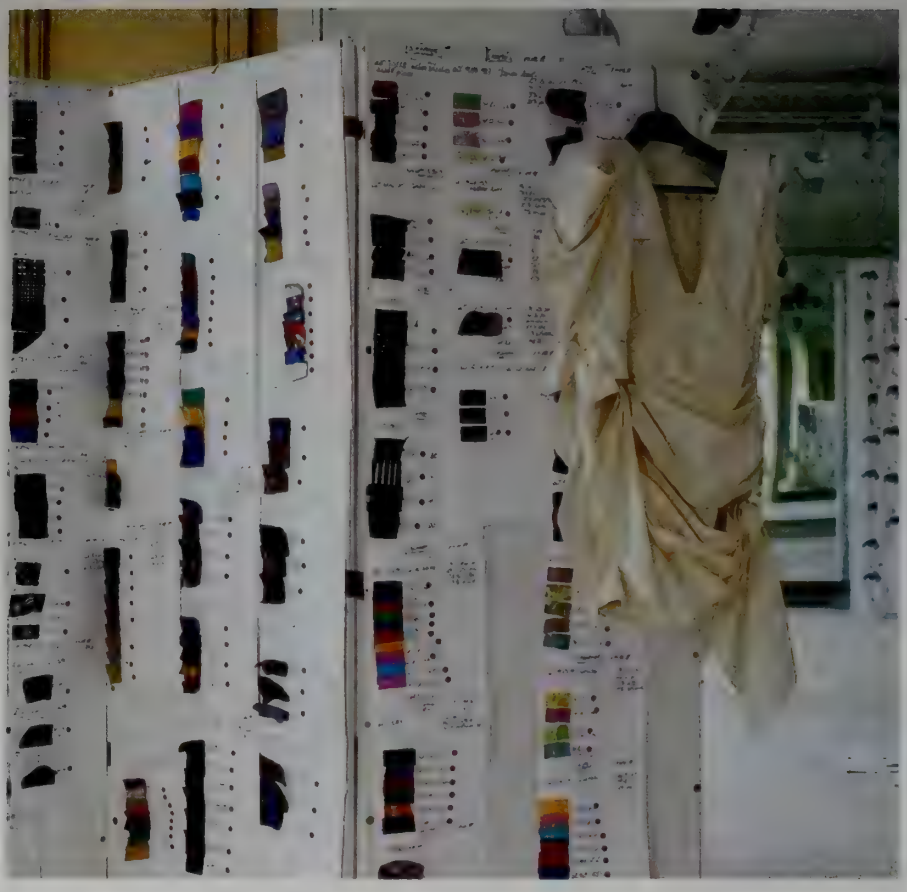


"I have a lively curiosity," says Ungaro, "that links me to everything this age has to offer. I'm open to all trends, but as Balenciaga once put it, I don't 'spend' myself in society." RIGHT: A mock-up of a dress from a recent couture collection shares a shelf with a Japanese bronze vase. OPPOSITE ABOVE: A LaJarrige sculpture, as well as masks and a helmet, is displayed near an Art Nouveau chair draped with the top-selling dress from his spring/summer collection. OPPOSITE: "These sketches illustrate shapes and fabrics," Ungaro says.


FELLINI

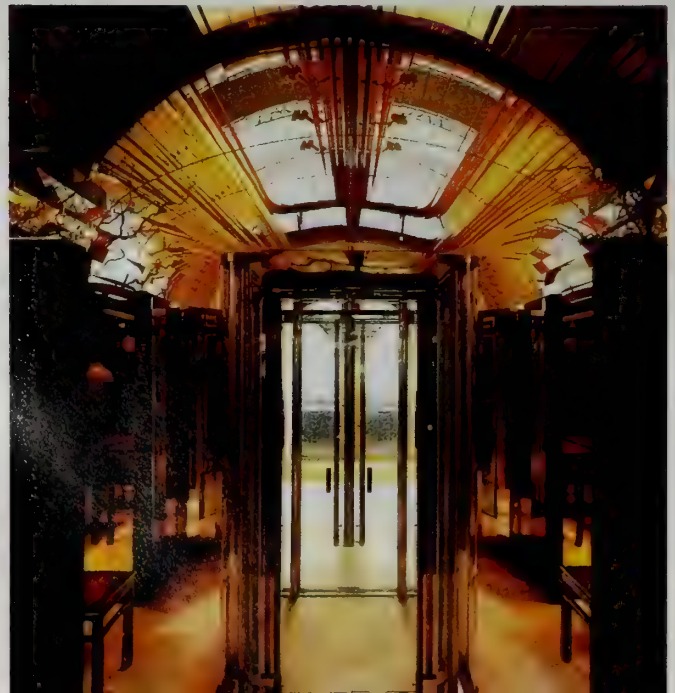


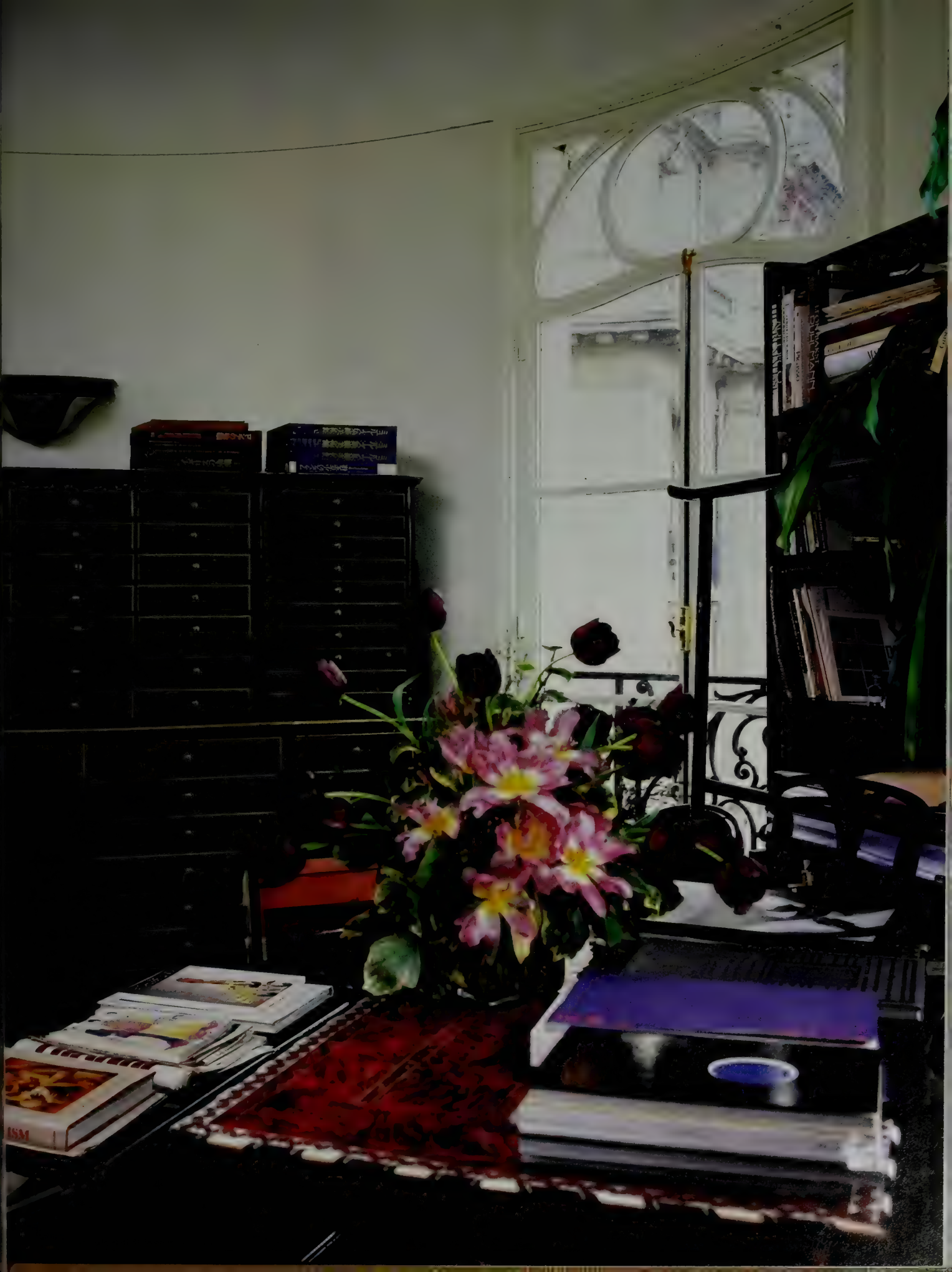






ABOVE: "This is how a new collection begins," explains Ungaro. A freestanding screen holds fabric selections for the new designs; a muslin model—called a toile—hangs nearby. "My studio is where everything happens," adds Ungaro. "It is my real home, where my heart is." RIGHT: His antique-filled office features a French collector's cabinet, a 1930 mirrored screen of ebony and gold leaf, and an Art Déco sconce. The 17th-century red-tortoiseshell table, foreground, is inlaid with ivory. BELOW: A striking mirrored elevator carries visitors to Ungaro's showroom.







Zandra Rhodes

Visual Fireworks Fill Her Town House in London

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

THE CHANDELIER HAS so much dazzle, sparkle, glamour and glitz that it attracts a crowd outside if she forgets to close the shutters. There is so much gold lamé that even the flower pots are bagged up with it, and so many rhinestones that even the radiators sparkle. This is Zandra Rhodes—the lovable and exotic hothouse flower of the English scene—at home.

Home is a Victorian house in London—bright pink in a sedate row of white—and it is a testing ground for some of her more exuberant ideas. She may have to tone things down a bit when she designs for others, but with her own clothes, her own face, her own house she can experiment—and there's no limit. She dyes her hair any color and all colors, reinvents her eyebrows, treats herself to all the glitter she can cram into her house.

RIGHT: Gold lamé, ruched to look like the sun's rays, surrounds a circular window in the sitting room of Zandra Rhodes's London house. Wearing a pink beaded dress, the designer stands beside a "bronze-leafed rustic branch throne" created by sculptor Andrew Logan. ABOVE: The sitting room wallpaper is one of her designs for Osborne & Little; the sun motif of Richard Logan's ceiling decoration combines a clock, the initials *ZR* and a heart.





Her dresses begin with her fabric prints, and the prints begin with drawings. She is an artist first. As she sketches, the paper comes alive with things seen, past and present: wiggles reminiscent of childhood jigsaw puzzles or the Great Wall of China; shells that decorated a basket bought at a garage sale; the swirls of embroidery on a Mexican hat; lots of Zs and whole words, just because she likes the look of handwriting. The pen takes over and she never knows what direction it will take.

It's not an easy process, but she gives herself this torture twice a year, producing a collection of new prints on silk or chiffon, denim or chamois. She hadn't meant to be a fashion designer, but no one else knew how to use her fabrics, so the job of shaping dresses by cutting around the printed feathers, fringes and swirls fell to her.

Her method is to draw, pin up the sketch, look, then come back to it again. Designing her dining room was the same process of drawing and questioning. First she brought home a sample book of the fabrics and wallpapers she had designed for Osborne & Little. Then she lay down in the middle of the room and looked around before getting out her sketchbook. When the pages were filled with drawings of brilliantly colored ceilings, the message was clear.

But that ceiling had problems. Some of the plaster flowers and leaves were broken, and all detail was lost under a century and a half of successive coats of paint. "Either I had to kill myself repairing and picking out all that old paint, or I had to make something totally different," she says. "I went for the latter."

Colored pearls became the disguise for chipped plasterwork; metal banana leaves, leftover décor from a fashion show, were installed in the center of the ceiling in the manner of the Royal Pavilion at Brighton, which was also the inspiration for the clear bright turquoises and pinks.

Every Saturday night friends came to give opinions and to help drape fabric on the walls. And nearly all the furniture and pottery—except for one antique table and sixteen caned chairs she covered with ruffled-chintz "party frocks"—was specially made for the house by friends.

When the basic design was finished, she cooked dinner and invited those friends for a picture-hanging evening, with everyone holding up pictures and giving advice. They pointed out that her enthusiasm for a mountain of flowers in the center of the table was giving them all stiff necks. "What you need is a huge chandelier above, something more modest below," suggested Andrew Logan, who is a sculptor and the originator of the Alternative Miss World competition, a chance for London's more colorful characters to strut their stuff. He designed and made a chandelier portrait, the face of which is her own stylized design. The arms bear light bulbs aloft; the dress is a wide crystal ballgown studded with mirrored Zs.



LEFT: "To emphasize the smallness and tallness" of the sitting room, the designer set the Edwardian fireplace above the wide baseboard. Andrew Logan created a pair of branch tables with bronze-mirror tops. The painting is from south India. ABOVE: Dining room columns were once part of the set for *The Rocky Horror Picture Show*. The table is deliberately too large, "to create a feeling of enclosure," says Zandra Rhodes, who designed the tablecloth fabric for Osborne & Little. On the table is a blue torso by Issey Miyake.



She and Andrew Logan share a similar sense of fantasy. He designs her extravagant fashion shows, and the throne used by his Alternative Miss World has come to rest in Zandra Rhodes's sitting room.

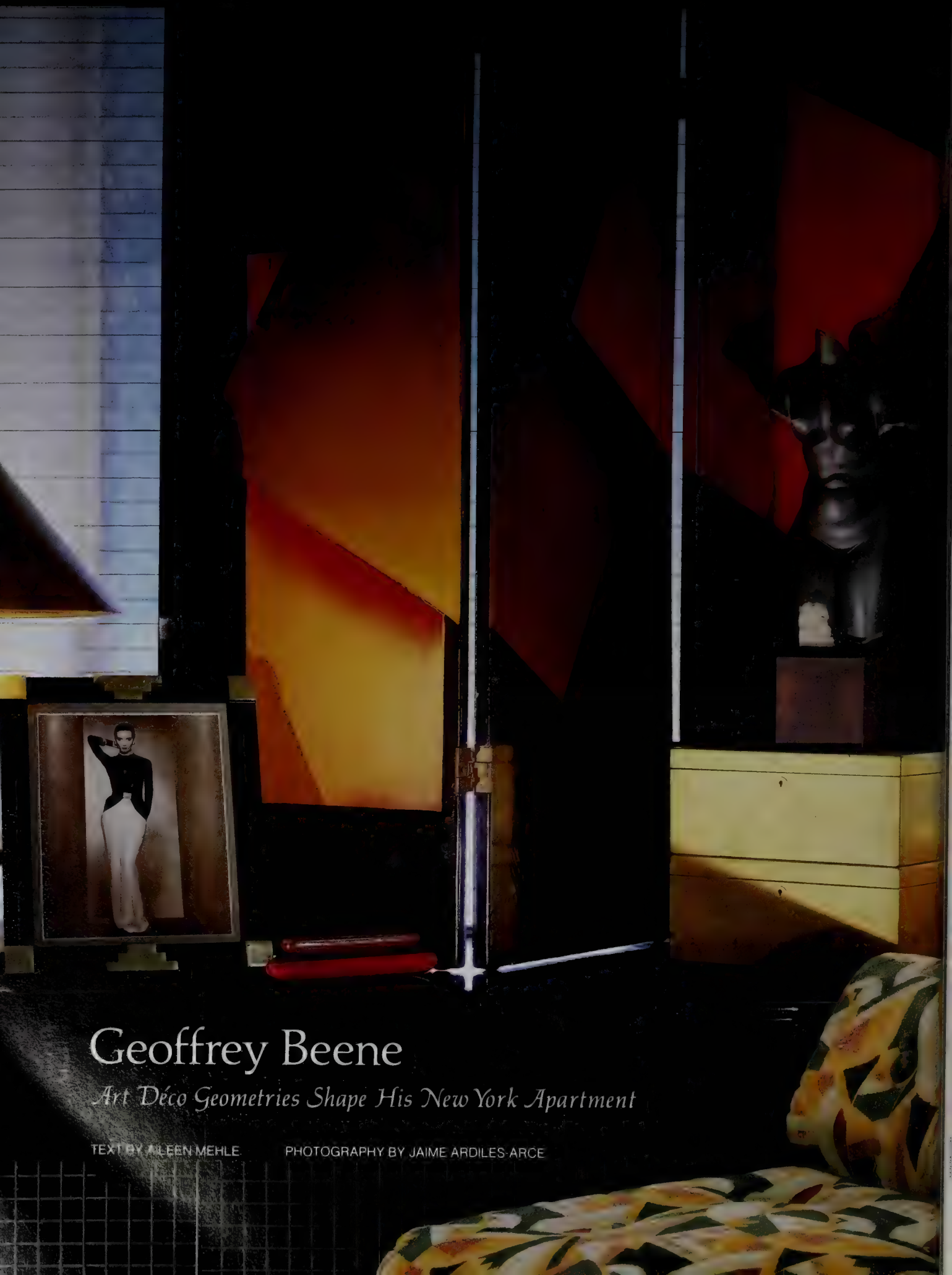
She has been doing up the house for years, a slow process since she works fourteen hours a day, seven days a week. Inevitably each room reflects her other design work of the moment, but each is inimitably Zandra. And the architecture itself has had some influence. She feels "controlled by what the house is. I don't mean that the rooms must be Victorian because this is a Victorian house, but I can't ignore the high ceilings and original plasterwork.

"I began with colors that were basically Victorian for the wallpapers and fabrics," she continues, "colors that were more muted than I would usually use, but then I added so much else that they became something completely different. Just the other day a friend said the dining room reminds him of India. I took that as a great compliment. The whole point—in my drawings or in decorating a room—is to use something to create something new, something that is timeless me."□

OPPOSITE: The dining room chandelier, also by Andrew Logan, is "a bejeweled version of me," explains Zandra Rhodes, "with a long crinoline skirt of Swarovski crystal." Golden chintz draperies and chevron-patterned chair covers are Zandra Rhodes fabrics. The pottery—triangular soup cups and china plates that resemble folded paper—was designed by a good friend, Carol McNicoll.



ABOVE AND LEFT: The challenge was to make the master bedroom appear larger, so "the room itself became a sort of huge four-poster bed," says Zandra Rhodes. "The addition of many-colored clouds of tulle with gold flowers nestled in the folds makes the bed like the one in 'The Princess and the Pea.'" For space, she suspended the television set from the ceiling by a jewel-encrusted chain.



Geoffrey Beene

Art Déco Geometries Shape His New York Apartment

TEXT BY AILEEN MEHLE PHOTOGRAPHY BY JAIME ARDILES-ARCE

THE YEAR 1988 MARKS THE apotheosis of Geoffrey Beene, his twenty-fifth anniversary of designing timeless, effortlessly beautiful clothes for women of style, instantly recognizable to the fashion devotee. So unique are his designs, so incontrovertibly Beene-ish, that his worshipers swear they keep them forever, handing them down like heirlooms, cherishing them like works of art.

"Beene is not a mere designer," says an admirer, "he is an artist." What he is is both.

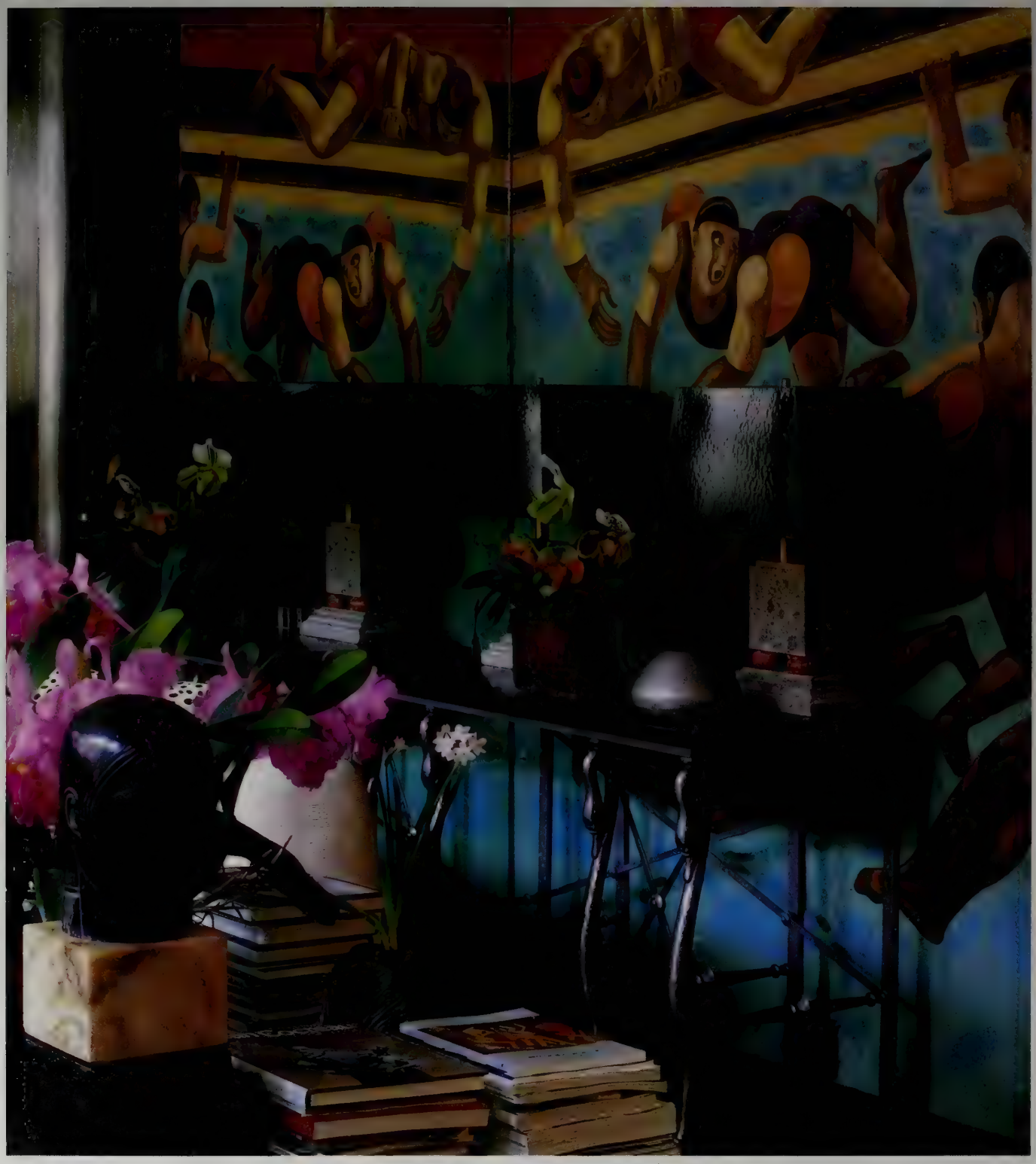
Oh, Beene has had glory years before. From the beginning his oeuvre has been appreciated and lauded. Almost since his first efforts, he has occupied a special perch on the topmost branch of the American fashion tree. But this year all stops have been pulled, all reviews are raves, all plaudits more wildly extravagant than ever before. He is the greatest American designer, trumpet the fashion critics and the press. He is a leader, *the* leader, not a follower, the fashion pack ordains. As for the leader, no one wears his triumphs so lightly.

"My clothes are extremely personal," says Beene, sitting comfortably in his New York duplex apartment in an extremely personal gray cardigan, one button askew, a sort of uniform of his. "A beautiful dress makes a woman feel good about herself, and that makes me feel good. Clothes are seductive; they affect the wearer emotionally, just as one's surroundings do. I am proud to be a designer and to have earned the right to make clothes that *I* like." As he is reckoned to do about $200 million worth of busi-

"Art Déco is essentially decorative, and its geometry has always fascinated me," says Geoffrey Beene (below). "I try to translate that into liquid geometry for my clothes." OPPOSITE: The bedroom of his New York apartment features a French screen, circa 1928, by Yvonne Brunhammer and a stone torso by Dobson. The photograph is of a Beene model wearing an ensemble from his spring 1985 collection. BELOW: "I start with drawings—they're really hieroglyphics, they're so crude—and then give them to someone to interpret with fabric," Beene says. In his showroom is a dress and jacket from his fall line.



KEN NAHOUM



Anyone knowing his clothes would know, walking through the door, that this is unmistakably Geoffrey Beene's habitat.

ABOVE: Beene commissioned a muralist to re-create William Roberts's *Water Polo* on one wall of the living room. A silver vase by Jean Dunand is displayed on the Neoclassical steel-and-marble console table. OPPOSITE: Dominating the dining area is a repoussé copper screen by Edgar Brandt and Paul Mergier. The plaster lamp was designed by Diego Giacometti; circa 1930 chair is covered in *faux*-skin.



"Clothes are seductive," the designer says. "They affect the wearer emotionally, just as one's surroundings do."

ness a year, he is not the only one who likes his clothes.

Just as "extremely personal" as the clothes he designs is his New York apartment—so much so that anyone knowing his clothes would know, walking through the door, that this is unmistakably Geoffrey Beene's habitat. It is Art Déco from floor to ceiling, a period he considers the most creative of the century in terms of quality and design.

He has succeeded in making his surroundings both eclectic and completely individual, marked with the Beene stamp. "I collect furniture and objects that fascinate my eye," he says. "In my apartment, as with the clothes I design, I am never unaware of linear neatness. My designs and the places I live in are filled with geometric figures." Linear, yes, but there is a consistent, characteristic softness about them. For instance, there are no sharp angles in the entire apartment. All the corners have been softly and smoothly rounded, molded in a shimmering matte finish, stainless steel and black lacquer. The result is flowing, pleasing to the eye.

Geoffrey Beene is fascinated by colors that are extraordinary and hard to define. One wonders: Are the marble floors in his living room black? Greenish-black? Blackish-green? Can one call the arresting Art Déco rug designed by André Arbus green? Blue? Blue-green? Beene-green? The ambiguity of hue, Beene feels, adds a dimension that would not be there if, say, the rug was undeniably red.

As his never-static fashion designs are noted for their magnificent fabrics (many commissioned by Beene himself), their unique and opposing combinations of textures and their flexibility, so is Beene's Manhattan duplex an ever-changing, flexible entity. He shops the world, hunting the Far East, Europe and the United States for fabrics and objects that delight him, some worth a fortune, some a pittance. He is a familiar figure in London's antiques and art galleries, forever stalking the elusive treasure. Whether it be an eighteenth-century English table waiting just for him in a London mart, or antique Korean sewing boxes discovered in a Los Angeles shop, or two exquisite 1924 silver-leaf and black-lacquer stools with ebony-and-silver handles designed by Pierre Legrain that he bought in Paris, all find a nesting place in Beene's eclectic apartment.

He loves and collects objects designed by the famed Art Déco artist Jean Dunand: silver vases and plates holding carved-ebony fruit. Metal, stone and marble sculptures abound, among them a bronze nude by Dora Gordine cast in Paris in the thirties. Some objects strike a humorous note. What is a big metal train designed by Joël and Jan Martel in the twenties doing in Beene's living room? Making itself right at home.

"This apartment is modern and functional," says Beene. "Everything works. The surfaces are clean; the space is versatile. I can move all sorts of things around if I feel like it. I mix the humble and the rich, as I do with my clothes. I combine something artsy-craftsy with something very refined. It is as full of surprises as my clothes are. I've designed gingham dresses for evening and mixed plastic bracelets with Harry Winston diamonds. Here nothing is planned. As I find something I love, I find a place for it."

The freestanding stainless-steel-and-glass staircase bears out the imaginative mix he loves. The steps are varnished rope and black lacquer, and the railings are like those found in swimming pools. Everywhere Beene plays hard against soft, metal and marble against fabric, demonstrating the importance of everyday objects that are in themselves unimportant. "It's how you place and use them that counts," he says. Everywhere are the beautiful orchids Beene grows at his Long Island country house.

In the upstairs sitting room/guest room, the Japanese-style lacquer-and-glass screen was, when Beene found it, an American oak screen covered in a nondescript print. Transformed to his specifications, it is now pure Beene.

Even the works of artists he collects—van Dongen, Magritte, Dalí, Tchelitchew, Man Ray, Jean Cocteau—were done in their experimental periods. "I'm more interested in their early work, before their styles solidified," he says.

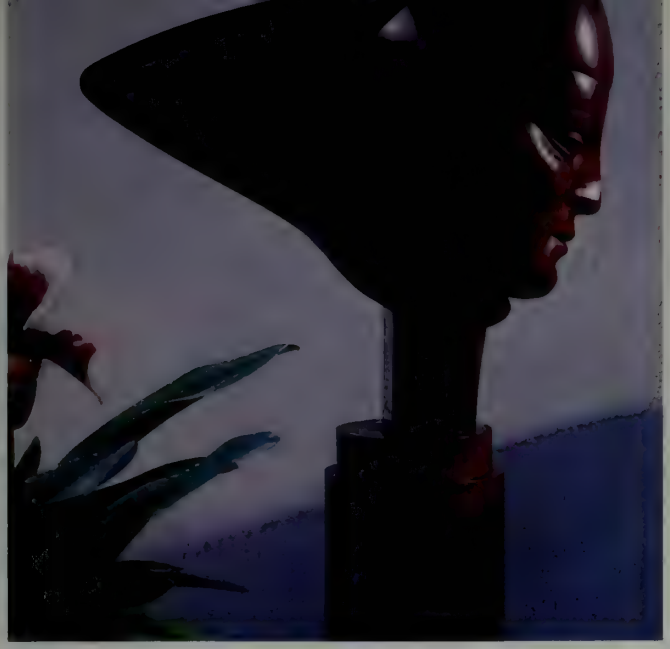
"People call me a workaholic," sighs Beene, leaning back against a Beene-chic printed cushion, "but I'm not. My reward beyond any dollar is to see a woman looking beautiful in my clothes, making them her own. I have a passion for fashion." And it begins at home.□

"Taking things out of context makes them so much more interesting and unpredictable," says Beene. A sitting area in the living room is defined by an André Arbus rug and generous sofas with *faux*-skin pillows. The bronze head on the low table is English, by Charles Wheeler. The orchids are grown at Beene's country house on Long Island. "I don't entertain much here—that's what my house in Oyster Bay is for. Usually I'll have no more than six to eight people for cocktails," he says. "Mostly, it's a place for work."


KOKOSCHKA FRANK MITTORD
picabia



RIGHT: A mural in the guest room echoes a rug designed by Jean Arp. The Jean Dunand silver plate holds African carved-ebony fruit. BELOW: A bronze head by Horst Antes is displayed to the left of the screen, which Beene had lacquered and glazed to create a Japanese effect. On the wall is a Christian Bérard drawing of a boxer. The chair is by André Arbus, circa 1935. The 1930s metal vases on the lacquered stacking tables are by Jacques Donau.

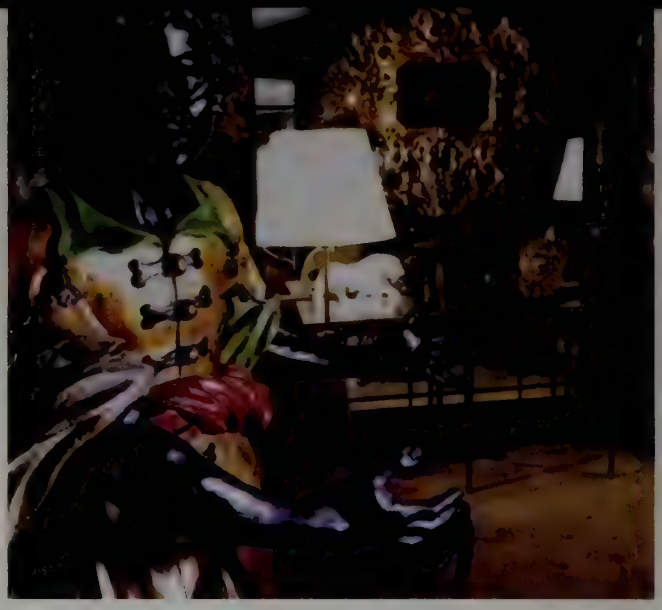


"The modest and the expensive are perfect in their own worlds," says Beene. "Why shouldn't they go together?" LEFT: Beene found the English mahogany head in Paris. BELOW: "My favorite room to work in is the bedroom," Beene says, "with sketch paper and thousands of colored pencils." Art Déco linen-velour *découpé* fabric covers the bed, pillows and chair. The lamps on the dresser were designed by Diego Giacometti, then gold-leafed by Beene.

Coco Chanel Revisited

The Historic Private Apartment First Shown in These Pages Fifteen Years Ago

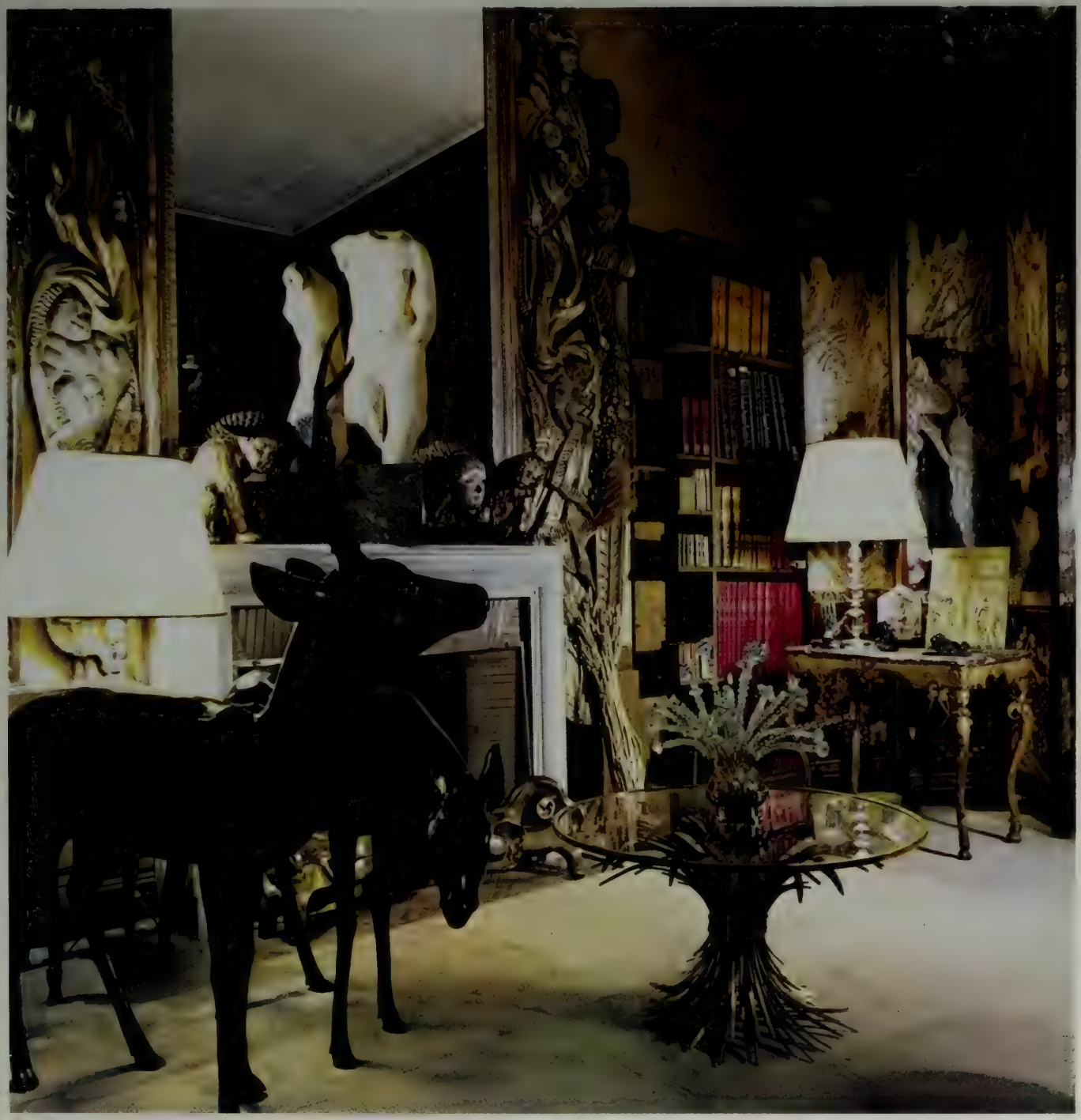
TEXT BY MARY BLUME



RIGHT AND OPPOSITE: "One spends one's life in one's room, no?" said Coco Chanel (below, in 1954), whose apartment above her couture house was a private realm filled with blackamoors, bronze deer and Chinese screens. To her, the House of Chanel was "the only place where I've felt truly happy."



LOUISE DAHL-WOLFE COURTESY STALEY WISE GALLERY



NO ONE CAN HONESTLY CLAIM to have known Coco Chanel. There are rooms in her life that no one ever entered. Her world was compartmentalized in a way that no one can fathom; even her home was divided. The apartment where she ate, talked, entertained, often worked and sometimes napped is on the third floor of the House of Chanel, 31 rue Cambon in Paris. It was there that she lived.

At day's end, with nothing left to do, Chanel would walk down the famous mirrored staircase, through the formal glitter of her couture salon, and cross the street to her rooms in the Ritz Hotel to sleep. It was there that she died.

"The Ritz apartment was nothing beside rue Cambon—not even a set of convent cells. It was colorless, nondescript," writes Marcel Haedrich in his book *Coco Chanel: Her Life, Her Secrets.* At her death in 1971, all traces of Chanel disappeared from the Ritz, even the Chanel perfume she was never without.

Chanel's apartment in the House of Chanel is another story. Today it is like entering a museum, a shrine of great beauty, but no more and no less so than during her life-

time. Marcel Haedrich recalls his impressions when he first visited Chanel: "I was in Ali Baba's cave with the treasures of Golconda—calamander screens, mother-of-pearl, ebony, ivory, deer and lions, gold and crystal, masks, a wall of rare books, spheres, magic, the scent of tuberoses. It was Byzantium and the imperial palace of China, Ptolemy's Egypt, and, in the mirrors above the fireplace, reflections of Greece with a fourth-century Aphrodite side by side with a raging wild boar, a meteorite that had fallen on Mongolia thousands of years ago—everything agglomerated and conglomerated, mingled and mangled, ordered into a disorder made harmonious by Coco's taste."

"Those on whom legends are built are their legends," Chanel once said. Her legend lives. "Never a day goes by that I don't find myself quoting Chanel," says Hervé Mille, a Paris journalist and perhaps Chanel's closest friend. "Her apartment was the décor of her personality."

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ABOVE: "My nicest journeys took place on this sofa," recalled Chanel of the salon, where she frequently napped. The painting of wheat is by Dalí. RIGHT: "Mademoiselle" in one of her signature ensembles in 1954. OPPOSITE: Coromandel screens flank a Louis XV fauteuil set in an alcove overflowing with sculpture and books.



Valentino in Rome

Extravagant Style near the Appian Way



TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE



V STANDS FOR VICTORY—and for the creations of couturier Valentino Garavani, better and more succinctly known as Valentino. Though he is discreet about the use of his initial on his products (the *V* appears only on the clasp of his handbags), his personal and professional triumphs never go unnoticed. As he likes to put it, "I am my own destiny."

One September evening last year, the inhabitants of Voghera, a small town in northern Italy, gathered to welcome the prodigal son who left for Paris in 1950 at the age of seventeen. Townspeople crowded onto their balconies to watch models parade to the music of Wagner's *Die Walküre* along a runway bathed in spotlights. More than ten thousand people gathered in tribute to the Garavani boy, one of their own, a symbol of success.

Valentino's press agent in Rome, Daniela Giardina, says with a smile, "I was expecting a more modest reunion, something almost intimate—not Garibaldi's return!"

Taking the podium, Valentino told his childhood friends, "I set off on the Feast of the Epiphany in 1950, with my family convinced that Paris meant hellfire and damnation. It's been a long road from there to here." Nothing about the teenager, beyond a talent for drawing, gave promise of the prodigious career that followed.

But today, tanned and elegant, and obviously unscathed by hellfire or damnation, the tireless worker with a playboy's veneer sits amid the astonishing décor of his Roman office. "It's certain that if I hadn't become a couturier, I'd

"I embellish everything I touch," says Valentino (above), at home in his opulent villa near the Appian Way. The interiors of "the simple country house" he bought in 1972 are the result of his collaboration with the legendary Renzo Mongiardino. OPPOSITE: In the gallery, a model wears a floral silk gown from Valentino's spring/summer collection. The room features Chinese wallpaper, an unusual Persian carpet, an ormolu-mounted chest after Stöckel and a pair of Chinese porcelain lamps.





have been an interior designer," he says. "I've always been obsessed by beauty in all its forms. You start by accident, with a piece of furniture, an object, a picture, and around it there gradually evolves a universe. If you have taste, you can mix it all together."

Every place he lives or works in bears the mark of Valentino's hearty bent for extravagance. But the extraordinary and demanding passion he devotes to composing a décor is not an end in itself. "I don't like self-absorbed pleasures, though maybe it's extremely egotistical to enjoy sharing things with others. I like entertaining small groups. Laying a table is a voluptuous exercise. I prefer floral themes, and I match the settings to the seasons. I'm always quite willing to go to other people's large parties, but in my own house I wouldn't be able to face the upheaval they bring in their wake. I'm an incurable obsessive."

He punctuates the conversation with a wave of his expressive hands. He's seated beneath his Bronzino portrait of a woman, an enigmatic and tutelary witness to his rise. "I had to have that painting at any cost," he says. "I was crazy about it. Paintings are fascinating; they set up vibrations. A picture doesn't have to be signed by an old master to exert a strange hold over me. In England I just bought a

OPPOSITE AND ABOVE: Lush floral prints abound in the living room, complemented by a French needlepoint carpet and embroidered-velvet bench. Three Chinese dignitaries—polychrome figures made for the Royal Pavilion at Brighton—stand atop an Italian lacquer-and-gilt table. Grouped before a 17th-century coromandel screen are a giltwood chair from Parma, cloisonné birds and horses, and a gilt-metal topiary tree.



nineteenth-century Flemish still life, a basket of cherries. I can't stop looking at it."

Valentino undoubtedly owes his balanced and healthy outlook to his capacity for admiration. He has entered the circles he admired from afar, becoming a friend to the likes of Nancy Reagan, Nancy Kissinger, Brooke Astor and Marie-Hélène de Rothschild. Delightedly, he created a "tempest of tulle and chiffon" for Sophia Loren. Jacqueline Kennedy wore a Valentino design for her wedding to Aristotle Onassis, and Farah Diba left Iran for exile in one of his famous cashmere coats. Today he takes great pleasure in designing for Joan Collins. "I like famous people; outsize talents fascinate me." The person Valentino very much wanted to meet—and finally arranged to do so during the singer's Italian tour—was Michael Jackson.

But a certain quiet strength protects him from being blinded by glitter. "Things changed a little when I started doing ready-to-wear," he explains. "I had to discard myth

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ABOVE: Mongiardino patterned the small dining room's stenciled walls and ceiling after an 18th-century Sicilian veranda. On an Oriental chest with mother-of-pearl inlay rest four painted busts. The watercolor is by Miró. BELOW: Chinese porcelains, an early-18th-century painting on rice paper and a Roman giltwood side table form a dining room vignette.





In the entrance hall, a recent Mongiardino creation, stenciled walls and door set off a Chinese ancestor portrait, a bronze elephant and an Aubusson carpet. "In general," says Valentino, "I like strong, aggressive forms."

Pat Kerr in London and Memphis

A Passion for Lace

TEXT BY PATRICIA WARNER
PHOTOGRAPHY BY DERRY MOORE



London



"I've always had a passion for beautiful fabrics," says Pat Kerr, who incorporates antique lace in both the design of her dresses and the decoration of her houses. OPPOSITE: Kerr, in a suit appliquéd with antique pearls, beadwork and Brussels lace, in her Nash-designed London house. ABOVE: In the drawing room, which overlooks Regent's Park, yellow silk moiré and floral chintz are combined to offset what Kerr calls "too many dreary London days." In the foreground, Remington's *The Bronco Buster*, a gift from Armand Hammer.

AT MOST TOP fashion shows, the bridal outfit arrives at the end like dessert, but for designer Pat Kerr it's the unqualified feast. As America's leading creator of one-of-a-kind clothes for stellar occasions, Kerr is known particularly for her peerless bridal gowns: flounced and floating confections lavished with antique and modern lace and appliquéd with pearls, diamanté, beads, gold and silver threads and satin ribbons. Tall, elegant and a former Miss Tennessee, Pat Kerr was born and raised on a plantation in Savannah, Tennessee.

"In the South, people have always dressed up," she declares. "Little girls still go to parties in their best frocks. We all used to have our own dressmaker. When I was ten years old, I was already designing my dresses and decorating the rooms of my doll-



houses—it seemed perfectly natural."

Kerr began collecting antique lace on trips to Europe and Asia in the mid-1960s, when lace was lamentably neglected. In the firm belief that nothing so becomes a Southern belle, she ran up elegant little dresses for herself, ruffled and paneled with pieces of old lace. Impressed friends clamored for the same, and so began a modest custom business that grew into a career, as well as a historian's collection of vintage lace and textiles that range from the sixteenth to the nineteenth centuries. "I keep the rarest pieces in the collection; others I use in my designs," she says.

In her gifted hands, a once outmoded material radiates vitality: Witness her lean, racy ball gowns, and the wedding dresses that she strives to "elevate above the Mumsy styles." Nonetheless, Pat Kerr maintains a fidelity to classic shapes. Simple fitted bodices, lantern or leg-of-mutton sleeves and gathered, billowing skirts set off the antique detail to stunning advantage.

ABOVE: "We're building a house around it outside Memphis," Pat Kerr says of George Harcourt's *Donkey Ride*. Also in the dining room are a painting by Kerr and her collection of antique silver and pierced candleshades.

OPPOSITE ABOVE: In the designer's bedroom, swagged "butter muslin" and a Victorian coverlet form a canopy over the bed, which is surrounded by more lace. "I hang the antique pieces," she explains, "out of harm's way."

OPPOSITE: A collection of Victorian blue-and-white transferware and late-Qing pieces is arranged in a guest room in London. The herringbone floors are original to the house.

Kerr's lively sense of history is equally evident in the sumptuous decoration of her houses. It's a task she undertakes herself, and she demonstrates a remarkable talent for orchestrating things. She has been married for fifteen years to Tennessee-born international financier John Burton Tigrett; they have one son, Kerr. The family leads an enviable existence shuttling between a large penthouse overlooking the Mississippi River in Memphis and a splendid, Nash-designed Regency house in London. In each, antiques, period ornament and family memorabilia are combined with the traditional fabrics that for Kerr represent hearth and home. "If you're blessed with creativity, it's all-encompassing," she says. "And I'm very spontaneous. If something intrigues me, I can't let it get away. For years I've been collecting items belonging to British royalty: Queen Victoria, Edward VII, even the duke of Wellington."

Rather than follow her star to live in the rag-trade mecca of New York, Pat Kerr has chosen to remain rooted in the South with her family, with a share of their lives left over for England. "When John and I married he already owned the Nash house, so that's where we lived for the first eight years. But as his business moved Stateside, we searched for a base in America." Never one to do anything by halves, she selected the bare rooftop of a fifteen-story apartment building in downtown Memphis as ideal. "My husband thought I was mad," she chuckles. "We had to install outside construction elevators and bring in the pieces by helicopter. I had three forty-foot containers of antiques sent from England—things I'd been collecting for years."

The penthouse today occupies the 14,000 square feet of roof space, comprising an eight-bedroom apartment and Kerr's sunny workroom/offices, yet neither intrudes upon the other. The arrangement suits the designer, who says she is prone to get ideas "in the middle of the night."

Pat Kerr's devotion to this once







"laid-back old city" has her serving on the boards of almost a dozen committees. "Memphis is undergoing a phenomenal rebirth right now," she says. "New industry and businesses are locating here."

The Tigretts decamp for the sultriest three months to their six-story London house overlooking Regent's Park. "The décor was leather, chrome and shag when I arrived," Pat Kerr comments. "I had the painters and carpenters in straightaway. The proportions couldn't be bettered, but then it's Nash—what more is there to say?" Kerr's own strong, sweet

ABOVE: Pat Kerr, at her Memphis penthouse, in a taffeta-and-silk-crepe cocktail dress. Aubusson trompe-l'oeil tapestry portieres form the doorway. Chair fabric, Clarence House.

OPPOSITE ABOVE: A 19th-century epergne with Waterford bowls ornaments the dining room. "My table settings are an interesting mix of things, so the eye wants to 'visit,' " says Kerr.



Southern heritage eases into rooms glowingly revived with Georgian furniture, paintings and porcelain. Window treatments were created by the designer, swagged with her accustomed flair and then—since she was distrustful of English drapers—sent to be made up in Memphis.

For the Tigretts, London is a summertime crossroads for friends zigzagging through Europe and Asia. Between her family, houses and career, her work for charities and social events, Pat Kerr leads a life a close friend describes as "stuffed."

As seer and reigning empress of lace, the designer is concerned that a legacy be properly treasured: "I grew up surrounded by lovely handmade things. I only hope the lacemakers of the seventeenth century somehow know that somebody is looking after their precious work."□

BELOW: Draped in a romantic profusion of fabrics, Kerr's bedroom has views of the Mississippi. Brussels lace and tulle hang over the bed, which is covered by a *point de Venise* spread.



A Lanvin Legacy

Embellishing a Family Tradition in Paris

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE

BELOW: Maryll Lanvin, in one of her designs, stands in the main salon of the Hôtel des Maréchaux, the family residence in Paris. Wife of Jeanne Lanvin's grandnephew, Bernard, she now creates the haute couture and prêt-à-porter collections for the House of Lanvin.





LAURE ALBIN-GUILLOT

JEANNE LANVIN, FOUNDER of the House of Lanvin, was born with beautiful hands. She could neither cut nor sew with them, yet from the beginning their delicacy revealed a true artist's sensibility and an innate feeling for elegance.

She was also born into a large family of modest means. In 1880, at the age of thirteen, she took a job making and delivering hats for the famous milliner Suzanne Talbot, saving the money she might normally have spent on public transportation by running through the streets of Paris. Her colleagues nicknamed her *"la petite omnibus,"* and all her life she kept the forty-franc gold piece that represented her savings as a delivery girl.

When she was twenty-three, Jeanne Lanvin decided to turn out her own millinery designs. She worked night and day, creating hats so sought-after that she had to hire assistants and open her own atelier at 22 rue du Faubourg Saint-Honoré. In the same building lived an artist only a year younger than she who was just beginning his career. His name was Edouard Vuillard, and over forty years later he was to paint a fine portrait of her.

Lanvin's story isn't simply about her love for couture —it's also the story of her love for her daughter, Marie-Blanche. She dressed the small girl in her own way, with imagination and refinement. And as Marie-Blanche grew older, her elegance was accentuated by all the finery her mother—whose fame continued to spread—could lavish on her. Other children, friends, family—everyone wanted to wear what Marie-Blanche wore. In meeting the demand, Jeanne Lanvin became one of the greatest couturieres of her day, without financial backing, through the simple magic of level-headed daring and a prodigious know-how put at the service of loving inspiration.

She bought a house at 16 rue Barbet-de-Jouy that was transformed into a virtual museum by her enthusiasm for such contemporary artists as Eugène Boudin, Alfred Stevens, Jean-Louis Forain, Edgar Degas, Auguste Renoir and Vuillard. The paintings all treated a theme dear to Madame Lanvin's heart: women.

Visitors to the Musée des Arts Décoratifs in Paris, where some of the rooms from the rue Barbet-de-Jouy apartment have been recreated, can still gaze on these interiors, conceived in collaboration with designer Armand-Albert Rateau in the early 1920s: the bedroom hung in shantung silk dyed "Lanvin blue" and the bath's hanging wall lights in the shape of stylized marguerites.

In 1925 Jeanne Lanvin built a very modern factory in the Paris suburb of Nanterre and launched her first per-

LEFT: Couturiere Jeanne Lanvin, circa 1930. BELOW: Louis XVI architectural details, such as the arched overdoor and Neoclassical frieze, predominate in the main salon and the library. The painting is by Eugène Boudin. On the Versailles-pattern parquet floor is a Savonnerie carpet. Silk jacquard is Louis XIV style.





fume, My Sin. Two years later came Arpège. Its flacon features the Lanvin logo designed by Paul Iribe in the early 1920s. It shows Mme Lanvin in a flowing, stylized evening dress, guiding her daughter by the hand as though taking her along to a ball. The black-and-gold flacon that Rateau conceived was an immediate success.

A year later, inspired by a singularly modern concern to diversify her image, Jeanne Lanvin came up with the idea of designing clothing for men, assigning the task to her nephew. Ambassadors and members of the Académie Française, along with the city's *élégants*, began to flock to the rue du Faubourg Saint-Honoré for their suits.

Today Yves Lanvin speaks of his aunt, who brought him up, with deep emotion. "She was a lucky woman. She went from success to success in the course of a career that proceeded without a hitch. I remember going to plays with her—her husband very rarely went to the theater. She dressed not only the great actresses of the day, but the queens of Romania and Italy as well. Marlene Dietrich and the writer Louise de Vilmorin spent an inordinate amount of their time at the House of Lanvin."

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COURTESY COLLECTION OF THE MUSÉE DES ARTS DÉCORATIFS, PARIS

OPPOSITE: Edouard Vuillard's 1935 portrait of Jeanne Lanvin commands the library. Lanvin befriended the artist when she opened her atelier on the rue du Faubourg Saint-Honoré in 1890. Cut velvet covers sofa and bergère.

LEFT: Recreated in the Musée des Arts Décoratifs from Armand-Albert Rateau's 1920 design are the boudoir and bedroom from Jeanne Lanvin's Paris apartment. Rateau emphasized Lanvin's characteristic shade of blue and her fondness for botanical motifs.

BELOW: The dining room of the Hôtel des Maréchaux residence displays Louis XVI Neoclassical boiserie, *faux-marbre* pilasters and a marble fire surround. On the mantel, a Renaissance-style Roman portrait bust. Gilt-bronze sconces and chenets are 18th century.



LEFT: Silhouetted in her New York showroom, with its walls of mottled celadon and Gothic-inspired gold tracery, fashion designer Mary McFadden wears her "winter uniform," a narrow quilted black coat accompanied by linen pants. The jewel—also of her design—is hand-forged brass dipped in 22-karat gold.



SAM HASKINS

ABOVE: A model wears a richly embroidered, sequined and bejeweled evening gown with trademark Marii pleats. Reminiscent of paintings by Gustav Klimt, "it is based on Mayan and pre-Columbian cultures," says the designer. OPPOSITE: An 18th-century Japanese vessel is set on one wall of the showroom. Arranged for a luncheon, the table holds blanc-de-chine fish that serve as centerpieces.

Mary McFadden's Jewel Box

Gothic Overtones Enrich Her New York Showroom

TEXT BY MARY McFADDEN
PHOTOGRAPHY BY DUANE MICHALS





THE IDEA FOR MY Gothic Jewel Box had a slow germination. My old showroom was remarkable for being 6,000 square feet. There, I commissioned conceptual artworks as dividers, including a twelve-foot Roloff ceramic canoe and a Belleci glass pyramid. With lighting equipment, I could put on a full-scale fashion show.

But my mind's eye was beginning to appreciate the miniature—a finished crystal, beautiful in size, compact and versatile. I dreamed of a mysterious enclosed Jewel Box at the center of activities. Three narrow, art-laden corridors would be my barriers to that other whirling-dervish world of the outer offices.

My miniature showroom would be painted with Gothic screens in tracery of gold, the background many shades of celadon. In contrast to my interlaced dream, the floor would be a blackish-green-and-white grid pattern. Everywhere flowers would bloom and mysterious light would dance on the gilded surfaces.

Joseph Stashkevetch, Jr., who worked on the intricate trellis patterns for the Mughal gardens I designed in New Delhi, seemed to be the perfect choice for this project. He could make the cross-cultural leap from Indian *jali* to Gothic tracery. We began researching Gothic cathedrals in books from my library. We chose the rood screens of Notre Dame, the apse of Canterbury, the east wall of Rouen and the Gothic porch at Albi as sources for the creation of the Jewel Box screens.

The east and west walls were designed with an overall screen effect. The decoration of both the north and south walls was opened up to allow for areas of gentle color—a faded backdrop for objects, clothing and paintings. The backs of the doors are now of mottled gold achieved by layering crushed gold leaf and tinted varnish. When open, they are a glowing counterpoint to the tracery walls.

The subtle color washes were achieved by applying eight to ten colors at one time with a palette knife, then alternately scraping them away



But my mind's eye was beginning to appreciate the miniature—a finished crystal, beautiful in size, compact and versatile.

OPPOSITE: A massive Korean chest defines the hallway; crushed gold leaf and tinted varnish create the dappled effect on the doors. ABOVE: A gold-embroidered Turkish wedding handkerchief is one of many fabrics the designer finds on her travels and displays as art objects. On the table, a Japanese cricket cage and a gilt laurel wreath.


ΠΑΡΘΕΝΩΝΑΣ
merci







or thinning with acetone. Then full-scale stencils were cut to imitate the chosen Gothic motifs. They were placed against the walls so Joseph could apply varying shades of brick red. He then patted on gold leaf, which was later softened by stippling on background colors. Thus another layer was created and the gold visually set into the walls. Finally, a layer of polyurethane was applied, which heightened the antique glow.

The richness of the walls made it necessary to graduate into a stepped ceiling. A hint of fan vaulting eased the transition between tracery walls and the ruined-gilt-ceiling effect. Wallwashers and precise spotlights alternate in the Jewel Box. The mystery of the room is heightened by obscuring and reflecting light.

The marble-composite tile floor in the showroom was inspired by the great antechamber to the armor collection at the Metropolitan Museum of Art, the design scaled to make a single nonrepeating pattern; it is both solid and calm, a perfect foil for the airy confection of the walls.

After I created the magical Jewel Box, it seemed a pity to put desks, chairs and racks of clothing into the space. Finally, I found a set of raw Chippendale fret chairs, which we painted celadon, antiqued with gold leaf, oxidized with an acid bath, then varnished. They faded into the walls.

Then the problem began. What could I place in this space? Lacquer tables and Thai drums became the black accents. Chinese altar tables of natural wood, large African fish bas-

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OPPOSITE ABOVE: A library of art books forms a backdrop for personal memorabilia in Mary McFadden's office. A Chinese lacquer scroll box and brush holder stand on a table made by sculptor Mark di Suvero. LEFT: A hand-painted quilted coat by the designer hangs over a brass-trimmed Javanese chest. OPPOSITE LEFT: An unconventional wedding dress designed by McFadden is adorned with gold cord macramé. Floors are geometric marble copied from the Metropolitan Museum. OPPOSITE RIGHT: A vignette includes carved birds—tomb markers from Melanesia—along with a 19th-century American trunk, a collection of Masai spears and a carved-wood Thai screen.



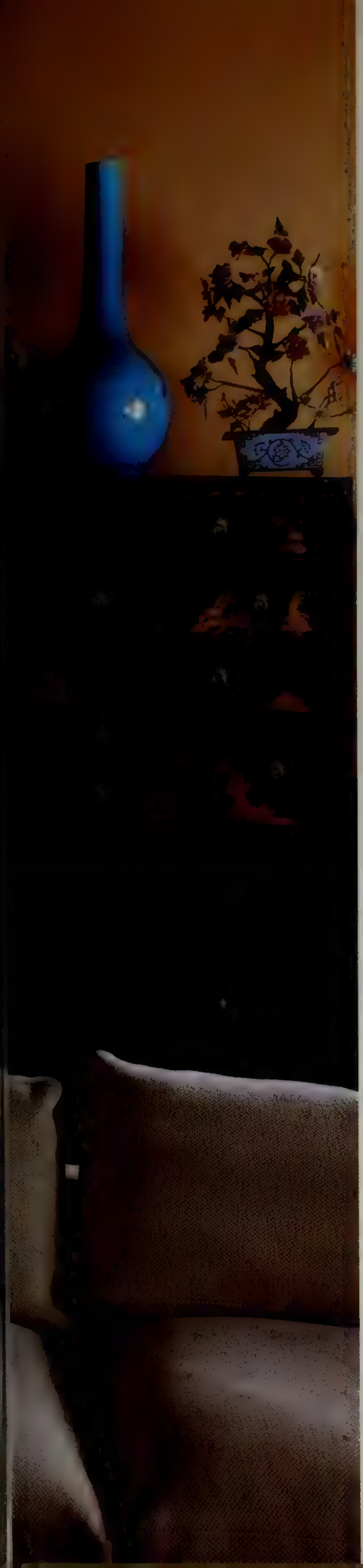
Princess Irene Galitzine

Rich Patterns in the Heart of Rome



TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY MASSIMO LISTRI







"There's always a Russian flair to my designs, although I was raised and educated in Rome," says Princess Irene Galitzine. "It comes out without my even thinking about it." PRECEDING PAGES, LEFT: The princess, seated before a Bernini fountain outside her apartment in Rome, wears a silk-taffeta dress; the model wears a silk-and-organza evening ensemble. Both designs are from Galitzine's spring/summer collection. PRECEDING PAGES, RIGHT: Photographs of Nicholas II and Alexandra are bracketed by late-Qing ginger jars on a Venetian table in the living room.

"The aesthetic glories of Italy's past are part of my roots," says interior designer Stefano Mantovani. "But in restorations such as this, I like to add contemporary accents and pieces from other cultures." LEFT: In the living room, beside a mirrored alcove with French doors that open onto a balcony, an 18th-century English japanned chest-on-chest displays a Qing long-necked bottle flanked by Chinese jade trees in cloisonné containers. Mantovani designed the textured-silk sofa. ABOVE: An 18th-century coromandel screen complements the elaborate ceiling, hand-painted at the turn of the 18th century. The Louis XVI-style bergère is covered in suede.



"I think of myself as completely Russian, especially since my visit there last spring," says the princess. "It shows in the colors I prefer—greens and deep blues. I like a mixture." LEFT: Gilt latticework inlaid with *faux* malachite, lapis lazuli and amethyst (which Renzo Mongiardino designed for Irene Galitzine's winter garden in her previous residence) frame mirrors in the dining room. The table is set with Galitzine family porcelain and 18th-century Bohemian glass. Russian samovars at left are reflected in mirror. OPPOSITE: The bedroom features an English-style canopy bed and a Venetian chest, night table and chairs. The portrait is of Irene Galitzine's mother.

"IT HAD ALWAYS been my special dream to return to Russia for a visit," says Princess Irene Galitzine in her Piazza del Campidoglio apartment. "But not as one more curious tourist. I'd longed to be welcomed back to my motherland as a Russian who has achieved recognition and respect for my professional accomplishments. I'd never stopped wishing for that, hoping against hope. All my friends said, 'Donna Irene, you're not being realistic. Why should a Communist government honor someone whose parents were friends of Czar Nicholas II, who were forced to flee during the Revolution, and whose daughter is famous for satisfying the haute couture desires of the world's most privileged people?' "

It's a good question. But the answer, as it is to so many other inexplicable events occurring these days, turned out to be *glasnost*, Princess Galitzine explains.

"This past April, out of the blue, I was asked whether I would be willing to show my fashion collection in Moscow," she says. "Willing? That was like wondering if I would accept a basket of Fabergé eggs. You can't put a price tag on that sort of dream come true. Only now am I able to fully savor the marvelous experience. Then it was all rush, rush, rush. On two weeks' notice, we had to put together a whole couture line, fit the eight models who would be going with me and see to it that the clothes and the girls all got on the same plane. The last is always the hardest part.

"We did five shows of my spring/summer line in four days. I couldn't believe it—there were twenty-five hundred paying guests at each presentation. Now remember, these were not the sort of clothes you would be apt to associate with the proletarian way of life, yet there were standing ovations and the press was full of praise. I think that reception was the high point of my career.

"But the frosting on the cake was when they asked me to come back at the end of May to put on two fashion shows during the Reagan-Gorbachev summit, and yet again this fall. I guess the point is to show what a Russian designer can do. I don't know whether to laugh or cry—the last time I'd been on Russian soil was when I was twenty months old and my mother carried me in her arms at the start of a long flight to Italy. The first time that the fashion world heard about my work was when Filene's, in Boston, selected me as the best designer of 1959; people in the United States have thought of me as an Italian designer ever since."

It was a year later, though, with the introduction of Princess Galitzine's

"Palazzo Pyjamas," that her name and talent became known worldwide. Over the ensuing three decades, the list of clients visiting her atelier in Rome reads as though it had been purloined from an international edition of *Who's Who:* Diana Vreeland, Jacqueline Onassis, Countess Consuelo Crespi, Pamela Harriman, Cristina Ford, Katharine Graham, Greta Garbo, Sophia Loren—to name but a few. As Eleanor Lambert once remarked at a Galitzine showing: "The audience is snob, not mob."

Over the years, Irene Galitzine's fashion line has expanded to include swimsuits, glasses, furs, jewelry, perfumes and leather goods, and she has also begun designing for men. With so many fashion-related businesses to attend to (her husband, a member of the Medici family, handles the financial side of her company), it is not surprising that Princess Galitzine has never found the time to focus her full attention on the remodeling of her latest apartment in Rome. She turned that task over to an old and close friend, designer Stefano Mantovani.

Irene Galitzine's apartment contains many of the antiques, paintings and curios that had been in her family's villa in Rome, and she called upon Mantovani to harmonize those heirlooms with her own eclectic tastes. It was the third time she had asked for his professional help.

"I first did her showroom on the Via Veneto, and then her old apartment near the Spanish Steps [see *Architectural Digest*, June 1982]. In the latter there was a sort of winter garden designed by Renzo Mongiardino. Irene hated leaving it behind, so we brought the panels over and used them to frame the dining room's mirrored walls. Notice the multicolored gemstones and the marble inserts. It's hard to believe they're all trompe l'oeil, isn't it?

"I love creating a sense of fantasy and fun. Best of all, though, is working with, and being stimulated by, someone with great imagination. I certainly had that treat working with Irene Galitzine." □

"They asked me to come back at the end of May to put on two fashion shows during the Reagan-Gorbachev summit, and yet again this fall."





Bruce Oldfield

Modern Glamour for His London Flat

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"I hate the idea of something being 'done,'" says Bruce Oldfield (above), in the living room of his Chelsea flat. "The space changes all the time. I find a harmony that works—it's the same with frocks." The lace-and-taffeta ensemble on the model "fits in with the feel of the flat. Both share natural colors and textures," he says. A Biedermeier lyre-splat bench is paired with a marble Venus variation against a black screen. OPPOSITE: With interior designer Shelagh Sartin, he restructured the apartment to "create a feeling of vistas."



"DROP-DEAD FROCKS," he calls them. Bruce Oldfield designs glamour numbers for glamour women: the Princess of Wales, Joan Collins, Liza Minnelli, Charlotte Rampling, Anjelica Huston, Jerry Hall, Bianca Jagger. They are all his clients, admirers and devoted friends. He has been photographed so often in the company of beautiful women that he has become a bit of a star himself, the only British fashion designer likely to be mobbed on the street. Everyone knows the grin and loves the story of the orphan who made good.

His ball gowns and curvy little dinner dresses are for big nights, for the fun of being dressed up. "Wedding guest," he says, "is about as 'day' as we get." He always designs the collections—both couture and ready-to-wear—in two stages, "never in one splurge." He makes a start, then backs off and gives himself time to think. Later he comes back to it with a fresh eye.

So too with his flat in Chelsea. It's now at the stop-and-think-about-it stage, deliberately unfinished while he lives with it. "I must be the only designer in the world whose sofas are still just as they came from the factory," he says. "But the upholstery would be white anyway, so I'm in no hurry. What I don't want to do is rush around adding too much and making it a big decorator job.

"Maybe I'll add draperies—warm velvet for winter and fine linen for summer, designed like a ball gown—a lot of cloth but not tricked about, not overfestooned.

"And I might do something to dress up the tall doors, too—perhaps paint the entablatures. Anyway, I'll think about it for a while." For the moment the space is right and the color is right, so he's done enough.

He's good at arranging space, could happily have been an architect ("Might still if I ever get really fed up with fashion," he says), and knew immediately how he wanted the rooms to line up. Interior designer Shelagh Sartin worked with him, moving the front door, tearing walls



down and putting others up, creating a central corridor with the living room on one side, dining room on the other, each with two doors that give vistas across—"like an apartment in Paris," he says. Doors are tall because he's tall, and everywhere the scale is large—kitchen counters up six inches and closet rails so high that only he can hang up coats.

The walls are off-white because he believes it's a good background for people and for his collection of English portraits from the twenties and thirties. Only the bedroom walls have color, a rich sea green applied unevenly as though soaked into blotting paper, one of the surface effects Shelagh Sartin is known for.

He likes bits of black here and there, "because it sharpens all the other colors," and finds large, solid black objects by prowling antiques shops. It is a favorite diversion midweek, when he likes to get away from work for an hour and do a bit of what

"I could have had more flamboyant effects with less investment, but I was concerned with the intrinsic finish," says Bruce Oldfield. Over the dining room fireplace is a self-portrait by Cuthbert Orde; on the mantel are a bust of Vanessa Bell and two small bronzes.

"I love portraits, especially the modern British school," he says. "All of mine are by artists who knew one another, and all the paintings have stories about them." To the left of the living room fireplace, a self-portrait by Ursula McConnell hangs above a painting by Orde. Braida Stanley-Creek painted the figure over the fireplace and the self-portrait at right. Below it is a portrait by Vanessa Bell. The willows were used in a fashion show.

he calls "early Christmas shopping."

"I tend to buy things with friends in mind, meaning to give them as presents, but then I put them in my own rooms until December," he explains. "Most of what I buy never finds its way into other people's stockings, I'm afraid."

Bruce Oldfield never buys as an "investment"; on the contrary, he avoids anything "too drastically valuable." Two Fornasetti chairs are a case in point. "I practically kept them wrapped in Saran Wrap, I was so worried about them, always afraid someone might sit down with keys in his back pocket and dent the wood," he says. "Those chairs had to go. This is a place to live, and the things in it are here because I like them."

The first thing he bought was a table to seat twenty, the second was twenty chairs—"all stacked up in the basement of a dealer who was very pleased to be rid of them," he says. Sometimes the table is in the middle of the dining room, heaped with books; sometimes it's pushed along one wall and the room is filled with little round tables and chairs so he can invite thirty-four people to dinner. That's when his friends call

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ABOVE: "The master bedroom was the first room to be decorated," he says. "When I moved in I lived there almost exclusively, and since the apartment space is very large, I wanted it to be a little womblike and cozy." The painting is by Braida Stanley-Creek; a Bourgouin sculpture of Jean Cocteau stands on the windowsill. BELOW: A carved-stone head and decorative ceramic vases are placed on the mantel before a print by Terry Wilson.


CH



Carolina Herrera

Clean Contours Mark Her New York Showroom

TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY H. DURSTON SAYLOR

SITTING ON A SOFA in her Manhattan showroom, nuzzling her black poodle, Alfonso, Carolina Herrera appears, as always, relaxed and poised. Her honey-blond hair is perfectly coiffed. Her aristocratic features are composed. She is dressed with the polish and aplomb (navy blue skirt and checked jacket over a white T-shirt) that has made her name synonymous with elegant simplicity.

But contrary to appearances, Herrera is tired. She has just returned from a six-city tour promoting her new perfume. "It was exhausting," she says in a voice softly accented by her South American upbringing.

Nonetheless, Herrera is pleased, not just with the trip but with the fragrance itself. The scent is one she has worn for the past fifteen years. Much of that time she actually mixed batches of it herself, using tuberose and jasmine oils.

Carolina Herrera has another reason to be tired. She is preparing to present her holiday collection. She points to the rows of sketches affixed to the wall behind her desk: "These have to be ready in two weeks."

Nor is that all. The elegant evening clothes represent only one aspect of her burgeoning fashion empire. There is CH, her ready-to-wear line, as well

"My clothes are classic in a modern way," says Carolina Herrera (inset left), in her Manhattan showroom, which was designed by Robert Metzger. Sketches line an office wall, reflected at left. Striped fabric is from Manuel Canovas. Clarence House fabric on folding screen. Gold vase from Lorin Marsh.





KEN HAHN/LA

as her bridal collection. On top of that she designs furs for Revillon.

"I end up designing twelve collections a year," she explains. "The big shows have over eighty pieces; the smaller ones have forty to fifty." Despite such prodigious labors, Carolina Herrera has not succumbed to the workaholic lifestyle that would leave her constantly exhausted. She usually arrives at the office "a little after nine" and leaves promptly at five, insisting that her staff do the same. "Overtime is a waste of time," she says. "If you can't get it done by five, you're not doing it right."

Then too, late hours would interfere with the active social life she and her husband, Reinaldo, lead. More important, they would intrude on the healthy measure of time the Herreras set aside to spend with their four daughters. "You have to have a family life," the designer says.

Such is the way one behaved in Caracas, Venezuela, where Carolina Herrera was raised. (Her father was for a time the city's governor.) It was there that she developed her sense of style. "I never went to fashion school. I was brought up in a house where all the women were elegant. You got accustomed to good clothes."

In fact, only in 1981 did she present her first collection. "I won't tell

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OPPOSITE: A pink shantung ball gown is displayed in the reception area. Art Déco pedestals and figures, Newel. LEFT: From the current collection is a cloque jacket and mousseline trousers. BELOW: "I wanted to create the feeling of a fine couturier's Paris showroom," Metzger says, "and a background for beautiful clothes." Carpet by Stark.



Yves Saint Laurent

Art and Drama Reign in His Paris Residence

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS

"I've always lived in my imagination, pencil at the ready," says Yves Saint Laurent, in his Paris garden with his bulldog Moujik.

"After so many years of exploring," notes Saint Laurent, "my art continues to fascinate me. I can't think of anything more exciting." OPPOSITE: A model, wearing one of his simply draped satin creations, stands in the showroom of his couture house.



THE TIME: Monday, January 29, 1962. The place: an *hôtel particulier* on the rue Spontini in Paris. The occasion: Yves Saint Laurent's first collection for his new couture house. The slender young designer—hiding panic-stricken behind the scenes—listens to the drumroll of applause that heralds his worldwide triumph. Then his friend and business partner Pierre Bergé—looking a little pale himself—drags Saint Laurent out front. He finds himself face to face with *le tout Paris*, who have it in their power to sentence, execute or pardon at whim. This time, they bestow on Saint Laurent a title they will never take back: *Le Petit Prince* of haute couture.

He decided on his career at a performance—designed by Christian Bérard—of Molière's *The School for Wives* in Oran, the Algerian town where he was born and spent his childhood. From that moment on, the magic of theater inspired and guided him. Fresh from his lycée, the seventeen-year-old Yves wrote to Michel de Brunhoff, editor of Paris *Vogue*: "Like Bérard, I would like to devote myself to several things that are in reality one: theater sets and costumes, decoration and illustration. On top of this, I feel very drawn to fashion." In these few words, the timid, bespectacled—but ambitious—adolescent sketched the outline of his life.





In Paris he went to work for Christian Dior, then the world's most celebrated couturier. "I remember it all," says Saint Laurent, "the whole atmosphere: pearl-gray walls with white moldings, the big bouquets at the openings. Above all, I remember the man himself. No matter what has happened since, I can't forget the years I spent at his side."

"Since," of course, belongs to the history of couture. Nineteen fifty-eight, the year after Dior's death, was a milestone in the Saint Laurent odyssey. Women took the Trapeze—his first independent silhouette for the House of Dior—to their hearts. And he met Pierre Bergé. When Bergé's intelligence, culture, daring and generosity were allied to Saint Laurent's creativity, an empire was born.

He took up prêt-à-porter in 1966. "I was delighted at the opening of the first Saint Laurent Rive Gauche boutique," he says. "Thanks to ready-to-wear, my fashions entered the street; there's a love affair between the street and me." True enough: From the street he took black leather jackets, peacoats and turtlenecks—and gave them a touch of the sublime.

Though he virtually never goes out these days, his keen intuition alerts him to everything: "I know one world, and I sense the presence of the other. Nobody can imagine my capacity for solitude."

He pursues this solitude in his own residences—in Marrakesh, Normandy and Paris—which he has decorated in harmony with his personal myths. But, he says, "though I never stop working wherever I go, I'm still happiest here, in the midst of these."

OPPOSITE: "Jacques Grange found the 18th-century mirror that transforms the dining room," says Saint Laurent. A Louis XV chandelier illuminates the room, which features Gobelins tapestry panels. BELOW: In the bedroom, a desk by Jean-Michel Frank is set with shagreen-and-silver accessories once owned by Czar Nicholas II.







PRECEDING PAGES: "I like the airy presence of the crystal sconces in my bedroom. Nearly everything comes from the 1930s," notes Saint Laurent, "and yet the atmosphere remains timeless." Le Corbusier chaise longue, left. The drawings are costume sketches by Christian Bérard. Pierre Chareau designed the bench, foreground.

"Here" is Paris; "these" are his paintings. His gaze lights tenderly on one of them, a Goya, and then moves on to a Juan Gris: "I find all those pinks extraordinary."

An eye-opening book could be written about the sumptuousness that surrounds Yves Saint Laurent. And yet: "I decided to get rid of everything I had in my bedroom. Suddenly I couldn't deal with the past anymore. While it didn't pain me, it was beginning to stifle me.

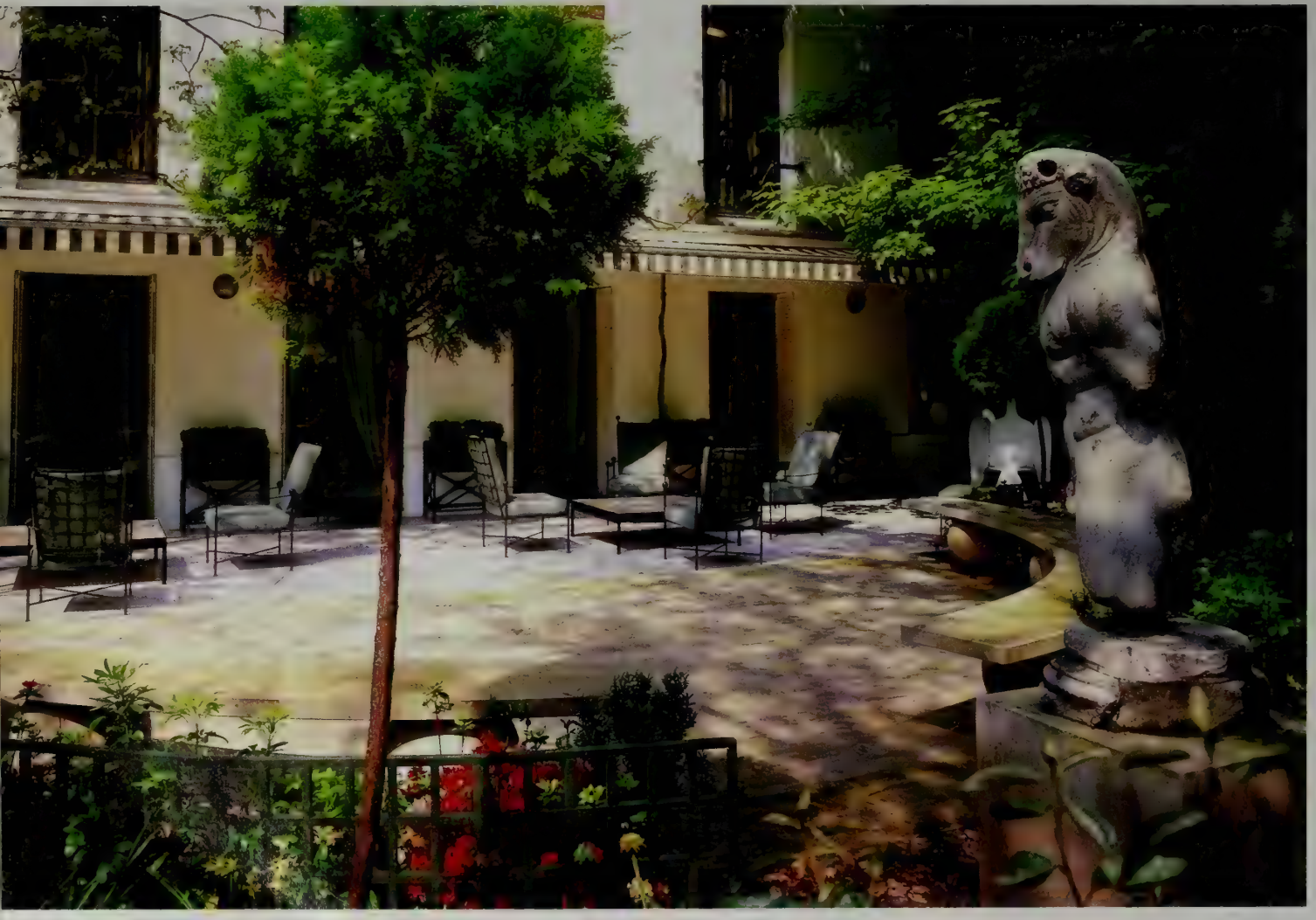
"With the help of Jacques Grange, I came up with a bedroom that could be the one in Robert Bresson's film *Les Dames du Bois de Boulogne*. Jacques surpassed himself in refining the details; the stitching on the draperies, the quilting on the bedspread are all marvelous. I wanted space, emptiness, but a 'lived-in' emptiness; I wanted silence. No paintings. The only picture I'd consider putting there is a self-portrait of Christian Bérard at the beach.

"For somebody like me, who can't stop accumulating objects, the absence of them is an oddity. Usually I have to keep moving them around so I won't forget them. I did keep an eighteenth-century rock-crystal cross that belonged to Chanel. It was given to me after she died by a friend who said, 'Take it. It should be yours because she liked you so much.' "

Yves Saint Laurent's tailored suits, safari jackets and pantsuits have conquered the world, and he has drawn vivid inspiration from folk costume as well. He has introduced art into fashion with a painter's skill, a novelist's eye. But, he says, "if I had to choose a single favorite from everything I've designed, it would be *le*

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"I like my garden to be peopled with statues," observes Saint Laurent. "I like it to be mysterious—like the garden in Cocteau's *La Belle et la Bête*." BELOW: The stone Minotaur is 16th-century Italian. OPPOSITE: The marble bird chair is by François-Xavier Lalanne; the black and white marble bust dates from the 19th century.





"EVERYTHING IS as it was when I moved in—how long ago? Oh my, thirty-six years ago," says Pauline Trigère. "Little has changed except the street." She moves the draperies aside. "I could see all the way to the river twenty years ago."

Barefoot after a long day at her showroom halfway across town, Trigère is small and trim in a close-fitting wool pantsuit, her signature gold turtle pinned just above one knee. But her Dietrich voice, her energy, the strength of her convictions make her seem very tall. Dramatic. Glamorous. Like one of her famous capes, seemingly straightforward but complex and with a unique bias.

Let the world hurl itself lemming-like after fashion. Never mind if the look is Provençal milkmaid or bimbo-riche—her line is always recognizably Trigère. And it has never occurred to her to change her decorating style. The sofa in her apartment was once her bed, cut down now and piled with pillows covered in needlepoint and pieces of Japanese obi. She brought the bed with her when her husband, their sons, her mother and brother fled France and the war in 1937. The piano came too.

"Everything is old, very old," she says, quite pleased by that fact, as she is when a woman stops her on the street to say her favorite coat is a Trigère and it is fifteen years old. "The draperies have been replaced several times, always the same fabric, the same color; perhaps it's because I have enough change doing four or five new collections a year. Or in the garden." Trigère means her precious garden in Westchester County. "Always the miraculous changes of the seasons." She stops, thoughtful, trying to imagine the nearly unimaginable. "I suppose I could start all over. I'd keep the piano and those two wonderful Louis XV *rafraîchis-*



KEN NAHOUM

The Style of Pauline Trigère

Enduring Qualities Enliven Her New York Residence

TEXT BY GAEL GREENE
PHOTOGRAPHY BY PETER VITALE



KEN NAHOUM

soirs." It is an unlikely denouement.

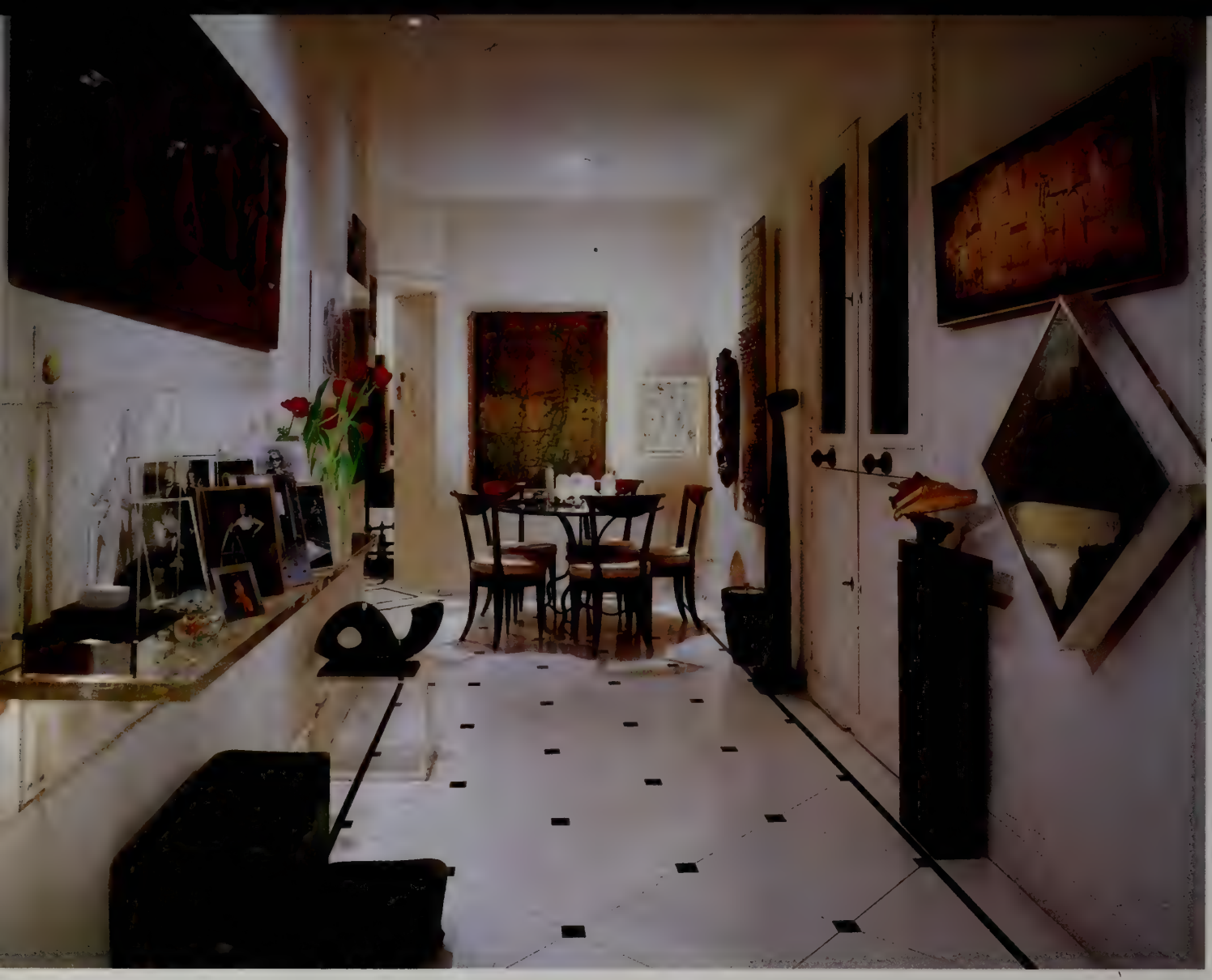
Revolution is not Pauline Trigère's way. "I like evolution, quality, classicism," she says. "I think it's fun to go to your closet and find an old friend. You should supplement a wardrobe, not throw it away each season."

Trigère was born into the world of tailoring, a block from Place Pigalle in Paris, to Russian-émigré parents, a tailor and a dressmaker. They refused to take her dream of becoming a doctor seriously and apprenticed her at fifteen to a venerable couture firm, Martial et Armand.

Cash was short when Trigère started her own company in 1942 with her brother. She could cut just a dozen dresses at a time, and he

"Is it strange that I never change my surroundings?" asks Pauline Trigère (left), in the Park Avenue apartment she has occupied for 36 years. OPPOSITE: A model wears black lace over green peau de soie from Trigère's fall collection. BELOW: Next to the piano, brought from France, is a Louis XIV-style child's chair. Matisse drawing at left. Chairs, a footstool and a French sofa—flanked by Louis XV *rafraîchissoirs*—are covered in Clarence House fabric. Carpet, Edward Fields. Baccarat lamp.





At the end of an art-filled hallway is an informal dining area. As a collector, says Trigère, "I don't procrastinate. I don't say, 'I'll sleep on it.' " Of the white wall sculpture at rear, by Mary Bauermeister: "I went to buy something else, but I bought it in just two minutes."

shopped them around out of a suitcase. But they sold. Then came the first Coty award and another, the Coty Hall of Fame, and the legend of Trigère. Her "walking columns," the narrow princess coats, the fluid jerseys and bias tweeds that seem weightless, the dramatic wool evening gowns, clothes that pack and travel and move and last—these are all designs for women like Trigère herself. Busy, ageless, on the go.

Given the vagaries of New York real estate law, it makes more sense for Trigère to rent her apartment—once the back rooms of a giant flat—than to buy. "Everyone said, 'How can you afford to live on Park Avenue?'" Trigère recalls of the early days. She made the tight space work, stealing closet space, creating a small cave for her wines, building cupboards, turning the hall into a gallery for her art collection and building a bar from wrought-iron gates.

"I like evolution, quality, classicism," she says. "I think it's fun to go to your closet and find an old friend."

Trigère enjoys entertaining and has a dinner-party routine that is practically engraved in stone. Guests are invited for 8 or 8:15. She starts her makeup in the tub, then slips into a caftan or evening pajamas from her own collection. She has done the flowers the night before. Guests gather for drinks in the red room, once her sons' bedroom, dominated by ornate Spanish convent doors. (They were bought on the same shopping spree in Palm Beach on which

she picked up the two Hapsburg chairs in the living room—her last serious purchases for the apartment, easily twenty years ago.) Two small unmatching trunks serve as low tables, and even the nearby bath—papered in a bandanna print—is red.

Trigère herself loves to wear red. "I have a new red suit made every year. This year it's a red jumpsuit. I write in red ink, too. When you wear red, people see you whether you want to be seen or not. If you feel a little blue, just wear red."

There are *T*s on a wall, and everywhere her famous turtle objects. "These are just a few," she says. "I have nine hundred in the country. Everyone gives me turtles. I would prefer diamonds." It began innocently enough, she explains. "I had a boyfriend in the jewelry business, or he thought he was. I made the original sketch for the first turtle pin. It sold very well. Then we did a big one and a small one, and we were in business with the turtles. When I won my first Coty my brother bought me a blue sapphire turtle from La Vieille Russie. So when we were looking for a house in the country and saw this dilapidated old farmhouse with a terribly muddy pond and three turtles sunning on a rock, we knew. I call the house La Tortue. I even get mail addressed to Madame La Tortue."

La Tortue's garden often supplies the soup for Park Avenue's dinner. After soup, Trigère leads her guests to the kitchen, where the menu is written on a small green chalkboard and

"Red peps me up," says the designer. Heavily carved Spanish doors define the apartment's red room. Red felt—some of it trimmed with gold nailheads—covers the walls, sofa and ottomans. Head at rear is of Trigère's oldest son. Paintings include a Vera Rockline nude. Pillows are covered in needlepoint and in obis brought back from Japan.





the food is set out with candles and flowers just steps from the stove.

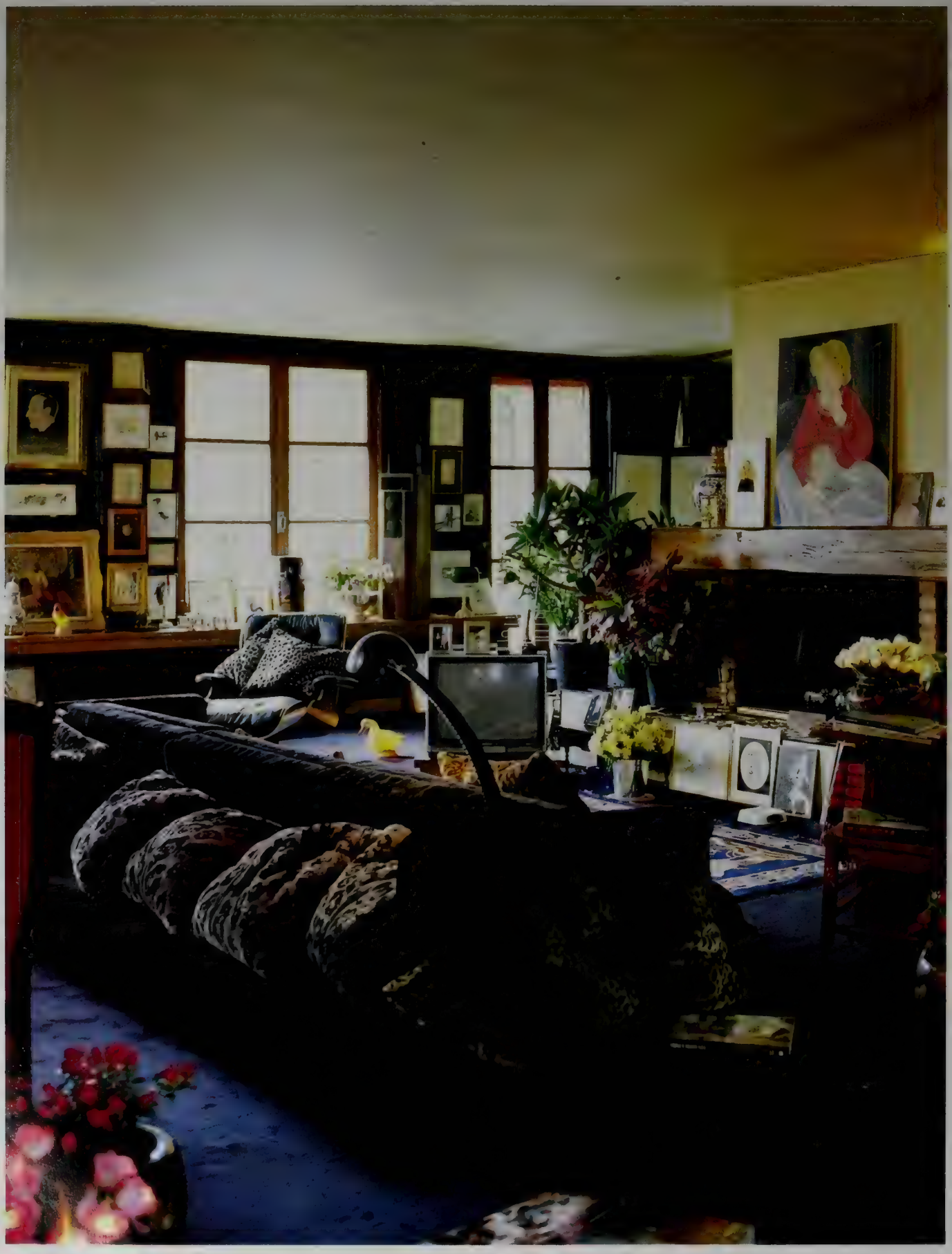
It might be a pot roast, something that won't spoil if people are late. Then perhaps a purée of carrots and potatoes or the tiny green vegetables of the garden. Coffee is never at the table. "Never. I resent that," she says. "It's good to move to another place, especially if you're bored with your table partners." Everything is recorded in a book—the menu, who sat next to whom—so that next time will be different. "I'm a worrier," says Trigère. "Not nervous, but anxious for everything to be right. Before guests arrive, I lower the lights. I take my first Scotch. I relax."

Leaning against the music rack of her piano, there is a photo of Trigère standing on her head. And throughout the house, other photographs recall the young Trigère looking very much like the young Ingrid Bergman. And today Trigère has the same youthful energy—the charm, the accent, the sense of adventure for which she has long been known. Last weekend she was standing on her head at a new spa in Norwich, Connecticut; tomorrow she will take her granddaughter for deep-fried sweet potatoes at a clammers' nightspot called Trixies.

Is she too tired for a barbecue with strangers tonight? "Never mind tired," she says. "I can be tired in the box a long time." And she slips into a pair of pumps, flares a polka-dotted rain cape over her shoulder, and steps out into a rainstorm under its matching umbrella. □

OPPOSITE: The dining room is filled with works by Matisse, Picasso and Modigliani. The copy of an Irish wake table is from Frederick P. Victoria & Son. "They would put the body in the middle, drink a toast to the departed and then wheel the body out," says Trigère. Goblets from Baccarat. BELOW: A Trigère maxim—"Fabric is the dictator"—applies in the master bedroom. Bedcover and drapery fabric, Clarence House silk. Edward Fields carpet.





Sonia Rykiel in Paris

A Provocative Talent with a Penchant for Black

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE

"MY COLOR IS BLACK. And black, if it's worn right, is a scandal," says Sonia Rykiel, seated, or rather ensconced, in a low-slung sofa. "Against a white background, I'm ill at ease; I feel lost." She shakes out her orange mane, which moves sinuously, flaring against the dark lacquered walls of her Paris salon.

"When I bought this apartment it was 2,700 square feet of emptiness," she says. "I'm the one who divided it up the way it is now. Why? Because I like very large living spaces, where you can do everything, have lunch, have dinner, read, listen to music, sit by the fire, paint. But I also like very small rooms where people can go off to be by themselves."

BELOW: "There's something very Slavic about this studied accumulation," says Sonia Rykiel, wearing a rhinestone-studded wool sweater and a crepe skirt of her design, in the salon of her Paris apartment. "I like having different versions of the same object." An Eduardo Arroyo sculpture stands on a shelf with Rykiel's collection of silver christening goblets. OPPOSITE: The salon, where she creates many of her designs, features low black-velvet banquettes with *faux*-fur pillows. "I can display myself on the banquettes, but above all I can hide in them," she says.



Her intense eyes, peering from beneath a thatch of heavy bangs, have a stealthy quality she has retained since childhood, when she summered in a large house surrounded by trees and full of places to hide. "I was always getting lost, and my sisters would find me in a terrible state: dirty, covered with scratches," she recalls. "I lived in trees or on my bicycle. The only clothes I liked were old clothes, always the same ones. My mother got so exasperated she would throw them out. So one day to get back at her, I marched out into the garden without a stitch on."

Sonia Rykiel's father was an industrialist, and the idea of fashion never crossed her mind. "It was something we didn't talk about in our family. I really didn't envisage working, but I did think of becoming an actress or a writer—until I decided to be a sculptor. Finally, to distract me from a fate they felt was full of pitfalls for a young girl, they introduced me to a friend who owned a big Paris dry-goods store. He hired me to do the windows. One day I happened to arrange some colorful scarves that I liked, and an elderly gentleman stopped to admire them. He came in, bought them all and asked to pay his compliments to me in person. His name was Henri Matisse."



ABOVE: A shelf in the salon holds part of her collection of bronzes, including a small bird and a bust by Diego Giacometti and a gilt-bronze Steinlen cat. Behind them are Picasso drawings. RIGHT: A rosewood-and-leather Eames lounge chair and ottoman are placed next to an antique Chinese rug in front of the fireplace. Flanked by Chinese blue-and-white jar-lamps, a portrait of Rykiel's son is displayed on the mantel among smaller paintings.

Later, and "by accident," she says, the man Sonia Rykiel married turned out to be the owner of a Paris boutique called Laura. "I didn't work, I wanted ten children—and in my husband's shop I could never find anything to suit me." It was the early 1960s—time for opportunity to knock, which it did in the form of a snug rabbit-hair sweater that she designed. "It could never be too small, too 'poor,' " she recalls. "I like my little sweaters because they didn't grow along with me." Sonia Rykiel's "poor boy" sweater became the rage of Paris, then the world. But before reaching perfection, it traveled between Paris and the Italian knitters seven times, returning a little smaller after every voyage. On the occasion of its seventh return, a reporter from *Elle* happened to be browsing at Laura. Bowled over, she made sure the skinny sweater was featured on the magazine's next cover.

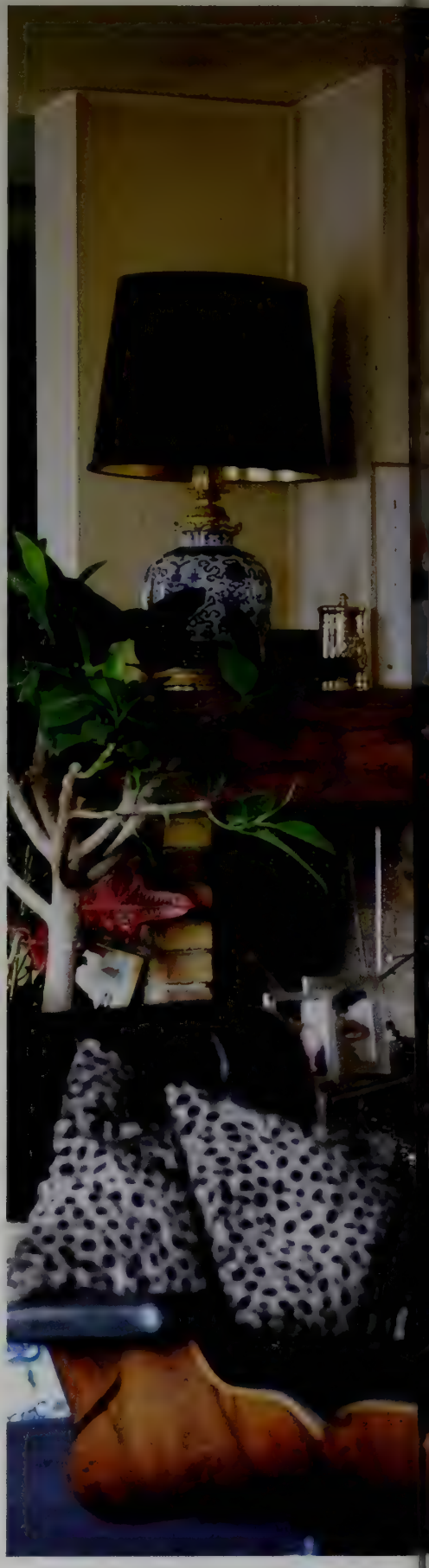
Proceeding from sweaters to dresses, then to skirts and suits, Sonia Rykiel transformed her unique wants into a style—inimitable but much imitated all the same. "The first thing I wanted was to throw out fashion, so I created 'out of fashion.' " Success came, oddly enough, before she knew anything about the fashion world. "People compared me to Chanel, and I didn't know who she was." She set about learning, and opened her own boutique on the rue de Grenelle in 1968.

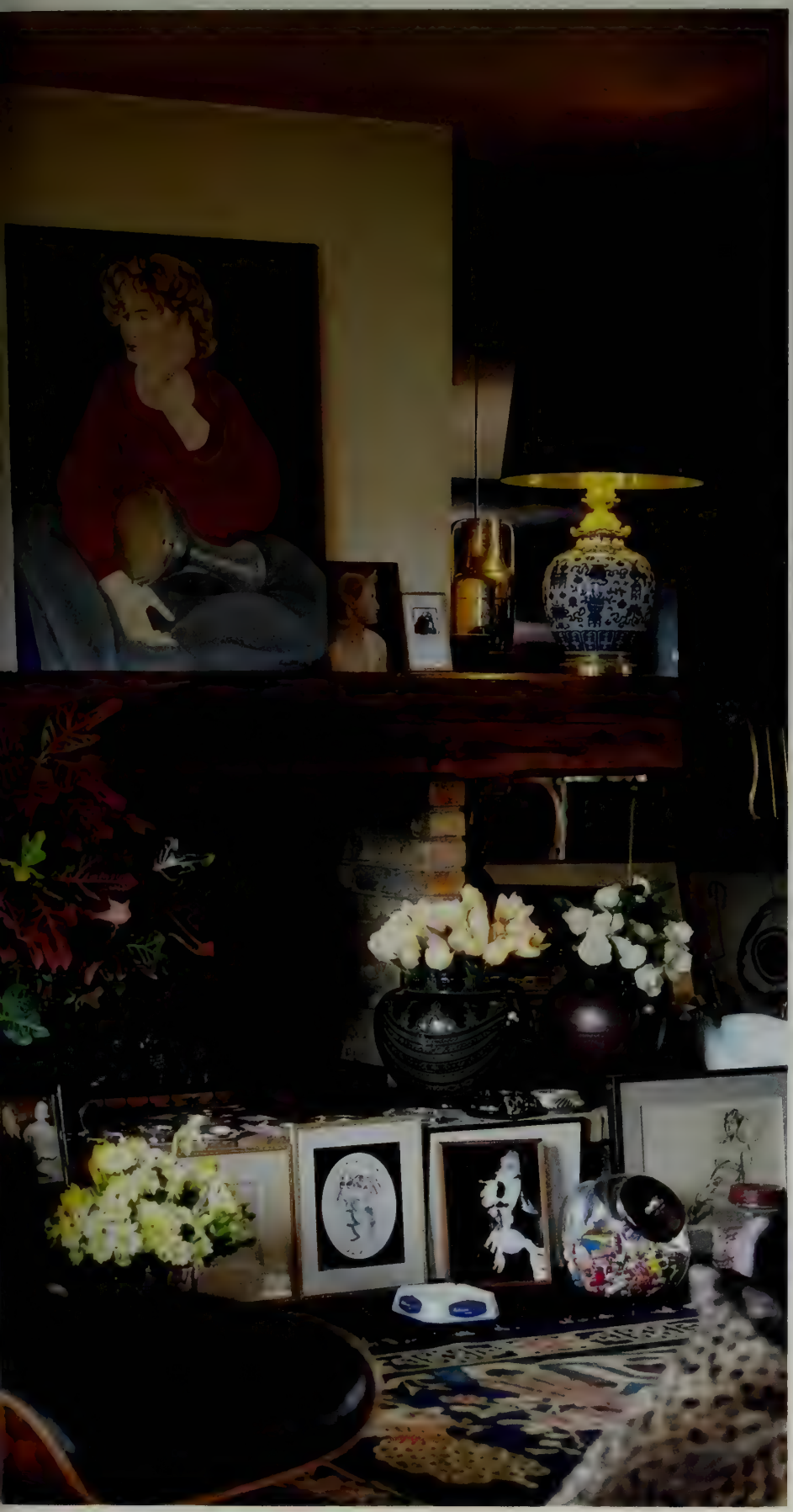
What she wanted was fashion reshaped according to her own rules, "suited to a woman with children, who lived for them, for her husband, for her house—a one-woman band!" The Rykiel concept struck like lightning in France, then in the U.S., where Henri Bendel installed the first Rykiel boutique in New York. Since then her collections have sold well in all of Europe, as well as Singapore, Australia and Japan. Her jerseys are even popular in Honolulu. "I could never have foreseen all that," she says. "But even though I didn't know it, my true vocation was fashion."

Today the little tomboy, so adept at escaping any trap set for her, has fallen into the trap of an all-devouring career. "I never manage to get away now. At the beginning I was very unhappy; I wanted to stay removed from it all. And then I became what I do."

She works like a sculptor, tearing things apart, doing them over. "I work in the salon," she explains, "and I like to feel all that bustle going on around me, to have all the things I need at hand: the books I consult, the drawings I look at, all the objects people have given me, some beautiful and very cherished, others less beautiful but loved for different reasons."

To relieve the pressure of career, something more important than her work was called for. That something is embodied in her family. "Above all else," she says, "I'm a solid, superstitious mother. It's my primary reason for living." Her happiness resides in the passionate love she bears her daughter, Nathalie, "very beautiful, my absolute opposite," and her son, Jean-Philippe, a musician. It also lies in the enjoyment of her much-cher-





ished sisters and the friends she gathers around long tables groaning with "sweet and spicy things."

"I like to have people around who are cheerful, full of sparkle," says Rykiel. "Not only am I an exhibitionist, but I'm a voyeur too! Still, I made a decision not to go out a great deal so I wouldn't lose myself. I lead such an intense life that I don't need a lot of other people around anyway."

She does like to associate with painters, although painting hasn't played a role in her work. "I like Botero, Rougemont, Chambas, Fanti, Adami, Recalcati." She laughs. "And they come to see my collections." She has writer friends too: Nathalie Sarraute, Hélène Cixous, Régine Deforges and Madeleine Chapsal.

"As a slave to the Slavic temperament"—she's of Russian and Romanian descent—"I work in doubt and anguish. Nothing I do is ever good enough. Every day for twelve years I wanted to quit. Now, if I did, it would be to write. For me the process is the same. It's no accident that I put words on some of my clothes to add a 'signifier' to their simplicity." But she does write a regular column for *Femme*, a French women's magazine, and in 1979 she published a book, *Et Je La Voudrais Nue.*

Everything about Sonia Rykiel, finally, is provocative. She once wrote: "All my provocations have arisen solely from an intense desire to be loved." She says: "I've put everything into my clothes: mystery, madness, tenderness, and always rejected the idea of designing *for* someone. I remain on my own, fascinated by these dresses that walk out on the backs of other women, not me."

She rises smoothly and strides among the photos of herself scattered on the floor. She ponders a moment, then continues. "My dealings with people are easier now than they used to be, but they're never close. There's still a distance." Then she concludes, as though for her own benefit: "My whole life people have called me a liar because I tell stories, and I probably am. But lies—they're creative too." □



"I've put everything into my clothes: mystery, madness, tenderness."



OPPOSITE: Rykiel has a penchant for blending the old and new, such as the 18th-, 19th- and 20th-century glass and silver objects that occupy a shelf amid her extensive book collection. ABOVE: "My apartment's dark colors are a narcissistic manifestation," she says. "I like to see myself against a dark background." In the master bedroom, lacquered walls provide a backdrop for the Rykiel-designed quilted-silk bedspread and a chrome bar that displays the belts she designs, which characteristically are decorated with studs and words in both French and English.



Arnold Scaasi

An Exuberant Collection Overlooking Central Park

TEXT BY LIZ SMITH
PHOTOGRAPHY BY PETER VITALE

WHEN ARNOLD SCAASI lies in bed, he faces a large black Louise Nevelson sculpture sitting in a spot where a sensible person would place a convenient armoire or chest of drawers. But for Scaasi, art is always better than real life, no matter how inconvenient.

His bedroom also offers views far out across Central Park, through two huge separate panes of glass. The first is a floor-to-ceiling window that looks down into his dramatic two-story living room. The second fronts onto Central Park South, high up over Manhattan's streets.

But Scaasi has little time nowadays to lie abed admiring such. He is the new super success story of the late eighties, the "comeback kid" of our fashionable times.

Scaasi's rise to become one of the top custom couturiers in the U.S. has seen him put humorous beaded-net pajamas on Barbra Streisand for her 1968 Oscar win and seriously elegant feathers, bows, satin and sequins on best-dressed socialites and glamorous women of the world—a trend, arcing from show business to society, that is still going strong. In the past two years, Scaasi has experienced one of those "love is better the second time around" happenings in which the fashion press has once again fallen for him madly, crowning him the emperor of all nouvelle-society dressers. Scaasi clients include Gayfryd Steinberg, Mary Tyler Moore, Patricia Kluge, Barbara Walters, Anne Ford Johnson, Barbara Davis, Austine Hearst, Princess Yasmin Aga Khan, Carroll Petrie, Elizabeth Taylor and scores of others whose names decorate the columns and fashion pages.

Scaasi takes a dim view of those who look down on nouvelle society. "There has always been new society, and the one today is simply great. These are beautiful, fabulous women, with great bodies and good heads. They are not silly. They are bright, young and rich. So how can I be insulted when asked to dress them?"

Scaasi can live in his too-small apartment, where he has resided for twenty-six years, because he doesn't spend much time there. He eats out almost every night at one of his favorites (Mr. Chow, La Côte Basque, Le Cirque, Mortimer's, "21", Bellini, the Russian Tea Room), or he puts on black tie and goes to galas and benefits where he gleefully counts the number of women wearing his clothes. He does six collections a year and vacations in between, sending postcards from Mexico, Capri, the Caribbean, Paris and London. Weekends are sacred to Scaasi, and nothing stops him from being chauffeured to his Long Island house, "where I really live and can entertain. I can't have anything but a buffet in my New York apartment. I never get to have a seated dinner and use my Biedermeier chairs. Aren't they wonderful?" he asks. "I bought them at a



KEN NAHOUM

"I have to work where I live. I don't know why; it's just the way I am," says Arnold Scaasi, standing before Louise Nevelson's *Moving Waves and Tides* and flanked by Pedro Friedeberg "hand" chairs. In the designer's Manhattan living room, Mrs. Jonathan Farkas wears burgundy velvet from his fall collection. Paintings are Jean Metzinger's *Nature Morte*, left, and Léger's *Eléments Mécaniques*. Chairs at right are Scaasi's design.

For Arnold Scaasi, art is always better than real life, no matter how inconvenient.





street market in Venice years ago."

Scaasi often changes aspects of his apartment, but mostly he complains: "I don't have enough room." When the design need is upon him, he fills floors, tables, beds and all other surfaces with hundreds of sketches and swatches of material. "I need room to spread out!" he wails. "If I take it all to Quogue for the weekend and arrange it, then I have to gather it up and take it back to town."

And although his apartment is small, as Spencer Tracy said of Kate Hepburn in *Pat and Mike*, "What's there is cherce!" One steps off the elevator into a small red-lacquered entrance hall and, moving past a Biedermeier clock into the balcony, looks down on "the room" below, awash in glorious light. One of its most striking features is not Central Park but the white "ceiling" made of wood by the late Louise Nevelson, Scaasi's longtime friend.

"I have never had a decorator," says Scaasi. "Naturally I think I have a good design eye and don't need one." In reality, the decoration in the apartment is minimal. Everything about the way this dynamic and hard-working man lives is focused on his unending mania for collecting. Scaasi is always looking and buying,

ABOVE: A ceremonial mask from New Guinea's Sepik River region hangs in the stairwell, bracketed by a pair of brass sconces. RIGHT: Dubuffet's *Vacanciers* enlivens the dining room. Scaasi found the Biedermeier chairs at a street market in Venice in the fifties. The thirties glass tabletop rests on a curved-glass pedestal. Crystal is Waterford.





whether he is at a Mexican market or climbing the hills of Capri or visiting *antiquaires* in Paris and London. His apartment is a small museum to his own very special tastes. For instance, he doesn't like sofas "you fall into" and has none. The banquettes, placed into stainless-steel boxes, are his own design. For many, the hits of the living room are the two striking Pedro Friedeberg chairs Scaasi bought in Mexico twenty-four years ago. "These were the first 'hand' chairs the artist ever made, and I carried them back personally on the plane."

His rooms are full of objects from the totally personal to the sublime. Among the latter are a fine Brueghel, an equally excellent Léger, a ravishing Monet and a monumental Dubuffet. And then there is Scaasi's Picasso, a 1962 painting that dominates the living room and is a tribute to exuberant youthful collecting, for he bought it fifteen years ago.

With business booming, is it worth it to be the revitalized Arnold Scaasi? "Well, after I came to New York from Canada, I worked for Charles James before going on my own," Scaasi recalls. "I had almost instant success. I had a wonderful, relaxed life, making only two collections a year and traveling half of each year. But as I grew older I decided I wanted to work harder. I had enormous success in the sixties, and then three years ago I decided to go for broke—not just couture, but ready-to-wear and now furs. I'm able to delegate better now and I have good help. Work is what it's all about." The designer pauses. "Yes, and just enough play to keep things interesting."□

BELOW: One of several Nevelson works, *Night Shadows*, is displayed in the master bedroom. At left stands an Ernest Trova chrome sculpture. OPPOSITE: On the balcony, Nevelson's ceiling and wall appliqués "form an entire environment," says Scaasi (above). The 1930s portrait "reminds me of my Aunt Ida," he adds. On the marble-topped table, a carved African head.







The Essential Jean Muir

Composition in White for Her London Apartment

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

OPPOSITE: "The suit was part of the collection I designed for an international fashion show held at the Sydney Opera House as part of the Australian bicentennial," says Jean Muir. "I chose as my theme the Great Barrier Reef, drawing inspiration from its iridescent tropical fish." ABOVE: "I like white, glass and mirrors," she notes, describing her London apartment.

"WE'VE REDECORATED," says Jean Muir. "We've added paintings." She is known as the designer who wears any color as long as it's navy, and paints her rooms any color as long as it's white. For years she consciously and very firmly controlled all impulses to add any color, and "redecorating" meant only a fresh coat of white paint. Now she has added color—not a lot, but in these white rooms, where even an apple on a plate is an event, paintings make an enormous impact.

So why the sudden rush to color? Why the two paintings by Bridget Riley, the collage set on a khaki-colored ground by Dame Elisabeth Frink? Because both artists are her very good friends and she wants their work around her. She values the work because it is done by friends; she doubly appreciates the friends because she admires their work, and she recently explained that feeling in an Arts Council catalogue:

One's plighted one's troth of friendship—strange—one takes almost for granted what they do.

One would always *love and value the friendship of the person whose work one loves.*

A lovely natural acceptance of genius.

Her words, carefully chosen, become a prose poem with no extras, saying just what is essential.

She values that kind of economy, a spareness in everything—clothes, rooms, color. If it isn't necessary, she believes, don't have it.

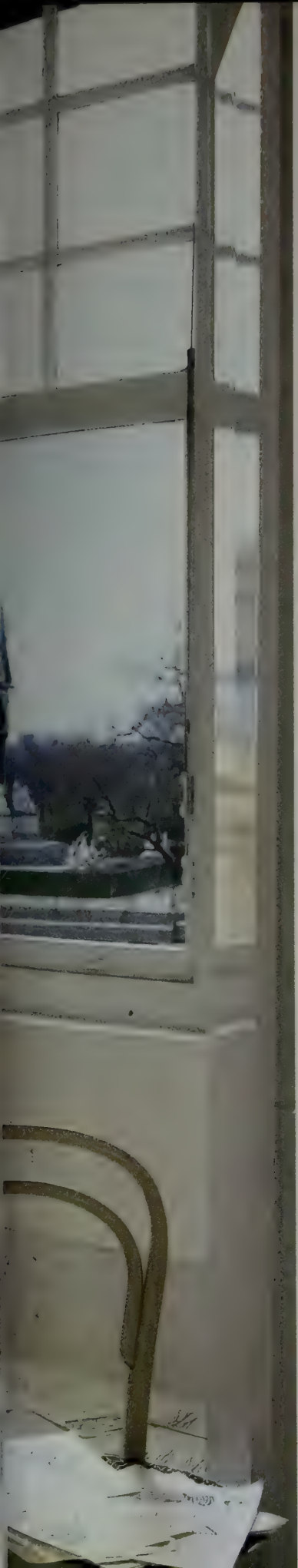
Jean Muir and her husband, Harry Leuckert, haven't always lived in such strictly edited spaces. They used to have an apartment with all the usual color and clutter the human soul thinks it requires, but as work got busier they needed their home to be calmer. "Suddenly," she recalls, "all those possessions seemed to be such an awful chore."

And so one morning they walked

She values a spareness in everything—clothes, rooms, color. If it isn't necessary, she believes, don't have it.









smaller dining tables, or fold flat for occasional travels to her showroom. The T-shaped screens stand on three rollers, what Minshaw calls "the milking-stool principle of three legs for maximum stability," and they are often on the move, used to change the space or redirect the light.

An exception to this rule of movable furniture is the white, mirrored desk, originally in Jean Muir's showroom and so large that it had to be built inside the room. Getting it out the door and across town to her apartment was not so easy, and now that it's there it is clearly not going anywhere again.

Good light was another essential. Daylight bounces off the screens and

continued on page 260

LEFT: "Although we do use it occasionally for dining, I prefer to call it our 'do everything' room," observes Jean Muir. The four tables are pushed together to make one big worktable; her sketches are "usually strewn about." Tall windows look out on Albert Hall and the Albert Memorial in Kensington Gardens.

ABOVE: "This is my favorite place to work," says Jean Muir. "I have absolute quiet." The collage over the bed, *Northumberland Triptych, 1986*, was made by her close friend Dame Elisabeth Frink. BELOW: Venetian-mirror panels ornament a chair, one of a set originally crafted for the nizam of Hyderabad in India.



Maud Frizon's Glass Slipper

Art Déco Themes High Above Manhattan

TEXT BY CATHERINE STYLES-MCLEOD
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"I believe in beauty and comfort," says Maud Frizon (opposite, wearing a coat of her own design). "Perhaps when I was very young I put beauty first, but now I don't. They are inseparable. Women understand the need for both." THIS PAGE: Erté's *Splendeur*; a Jean Dunand vase, 1914; and a pair of Marcel Goupy enamel vases, circa 1920, hint at the Art Déco theme of Maud Frizon's New York apartment.



KEN NAHOUM

"WHEN I WAS A GIRL I wanted to fly planes—and to travel, of course. I love adventure and sport. I enjoy risks, but risks backed by reality. I go very far out, but not over the edge." Noted footwear designer Maud Frizon, who puts bounce into the steps of some of the most beautiful and celebrated women in the world, lives in a New York pied-à-terre with wraparound windows, a vast glass slipper looking out over Central Park and the reservoir. From there she can watch the water birds zoom in to land on the surface of what she calls "the lake," in reference to the lake in the Loire valley where she and her husband, Gigi DeMarco, have a country house (see *Architectural Digest*, June 1987).

There are water birds there, too, and the continuity is a reassurance to someone whose life is lived on two continents. Besides, the aerodynamic shape of wings is a potential source of inspiration for the designer whose lithe, lively footwear is acknowledged as art. Poetry, wit, sensuality and technology are all invested in a Maud Frizon creation. Not that she claims this for herself. "I say something with a shoe" is her simple comment.

The New York apartment sprang out of the need she and Gigi felt to have a permanent base in New York. They were tired of staying in hotels on their frequent business trips and wanted to participate more actively in the life of a city where they have many friends. One of Neapolitan-born Gigi's pleasures is strolling for hours observing the "theater of the streets" and the fortuitous building developments that have, he says, made New York into "a volume of harmony. I like the way the buildings are placed." Maud Frizon, more of an introvert than her ebullient business-partner husband, wanted space and sky.

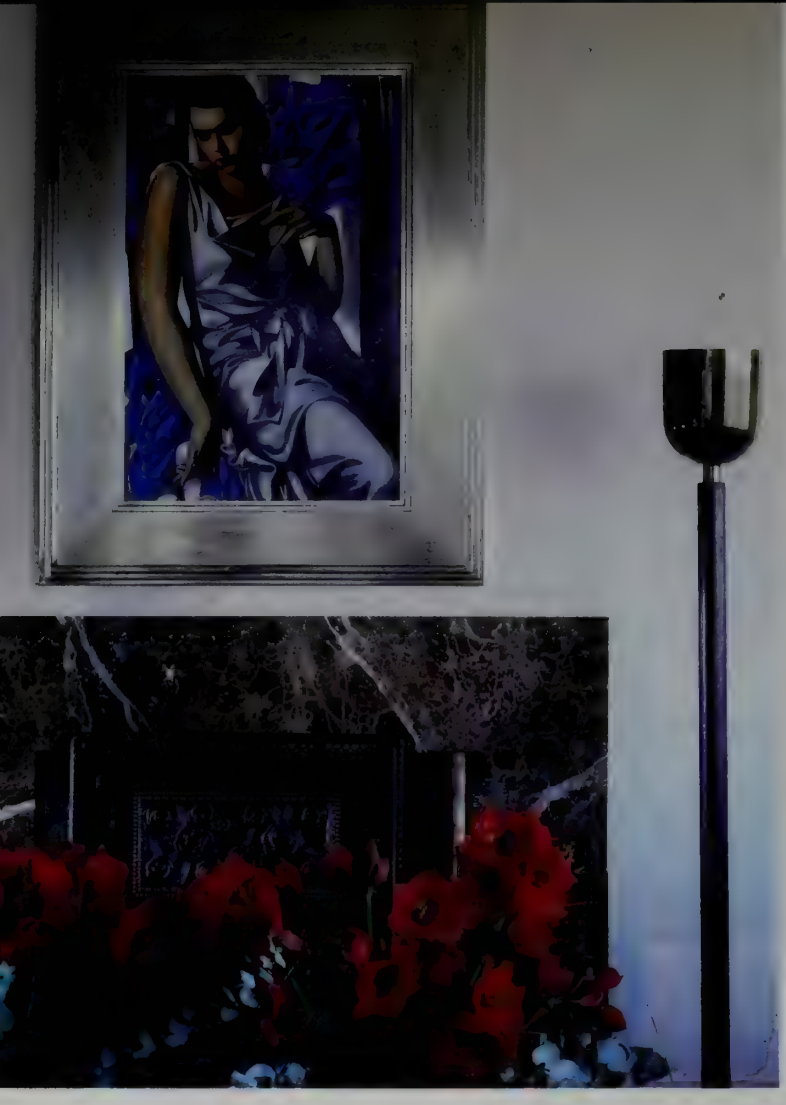
"For me New York is a very special city," she says. "I can feel stressed by the crowded architecture, so I wanted to find an apartment where I could wake up in space and freedom."

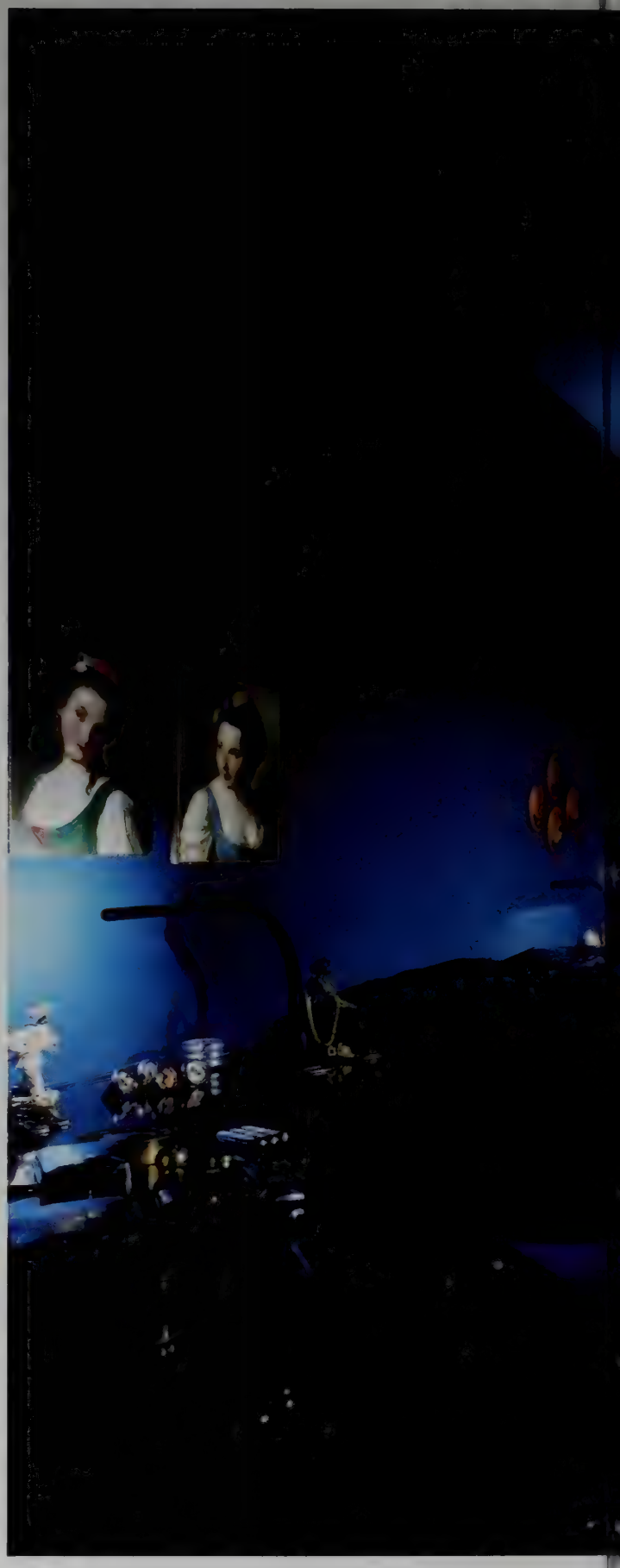
When she creates a shoe, she starts with texture and color. "The feel of leather or another material in your hand gives rise to the form of a shoe," she says. Afterward she draws her inspiration from other natural sources—clouds, mountains, sea, flowers—that are abstracted into





"A shoe is more than a shoe," notes Frizon. "It is human contact with the ground; it is movement and repose. Sometimes I'll design with a secret, like hiding an extravagant skin inside the shoe." THESE PAGES Art Déco pieces in her living room include a Ruhlmann cabinet and a 1931 Dunand dining table, far right.





pure shapes. In much the same way, whenever she plans a home she likes to see her family in it first, then, inspired by their presence, builds the mood around them. There is no thought of employing an interior designer, just as in her fashion designs the ideas are spontaneously her own.

In the French country house her tastes are eclectic, but to her mind New York is "a city for Déco," and she furnished the apartment with a dazzling collection of pieces. Curving lines combine with the golden warmth of lacquer in the Jean Dunand dining table, backed by a Dunand lacquer screen inspired by Rudyard Kipling's *Jungle Book*. In the living room, quiescent in its restraint, stands a Printz side cabinet with Dunand metal doors.

From her apartment in the sky, Maud Frizon, born with the belief that true elegance begins at ground level, can look out on New York City knowing that she has the fashion world at her feet. □

ABOVE: "It's one of my favorite paintings," says Maud Frizon of Tamara de Lempicka's *Portrait of Madame M.* The Italian torchère is by designer Minali. RIGHT: A pair of 18th-century paintings by Pietro Antonio Rotari enliven the master bedroom.







Alda Fendi

An Artisan's Aesthetic Shapes Her Mountain Retreat in Italy

TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



"I become attached to certain periods," says Alda Fendi (opposite), in her 18th-century villa in Rome. She wears an antique kimono and holds a Fendi coat. "What I really admire is great craftsmanship; in the past, this counted more than design." ABOVE: With interior designer Cesare Rovatti, she filled her mountain retreat in the Dolomites with Biedermeier pieces, such as the maple secretaire on which she displays papier-mâché dancers, an opaline tazza and a carved and gilt Muse. TOP: The entrance hall features a Tyrolean clothes rack flanked by Tyrolean oils.



"This is a place to be savored slowly," says Fendi. "It's full of little things that I love." The dining table, covered with an antique brocade cloth, displays antler-and-pewter candlesticks, an opaline centerpiece and 19th-century Bavarian tumblers. Paisley draperies complement velvet-covered sofas and the 19th-century tufted-velvet and embroidered stool. On the tray table are painted porcelain cups and a silver coffee service.









KEN NAHOUM

Barry and CeCe Kieselstein-Cord

Fine Points of a Dutchess County Farmhouse

TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY PETER VITALE

"It's everything a farm should be," says designer Barry Kieselstein-Cord (above with his wife and business partner, CeCe) of their weekend retreat in upstate New York. LEFT: A 1901 painting by V. D. Verne hangs above the original living room mantel; to the right is a bronze equestrian study by Isidore Bonheur. "Green is a Cord color," he says of the moquette upholstery from Robert Allen. Beneath the English tea table at left is his grandfather's mahogany cigar box.



SOMETHING IS MISSING in this house. Something is missing, and it isn't charm and it isn't quality and it isn't authenticity and it isn't humor. There are original eighteenth-century floorboards, antique quilts on high beds, prints from Audubon's quadruped series and, in an upstairs hall, a big red toy airplane. What's missing is . . . doorknobs. A visitor might not notice their absence, but the owner of the house makes sure, with an almost puckish pride, to point it out. "My wife is beginning to wonder if I'm a little crazy," he says. It's not that he doesn't have any doorknobs—he has been collecting old ones long enough, he says, to put three on every door. But Barry Kieselstein-Cord, well, *likes* the doors that way. "I like to leave

LEFT: Library shelves are devoted to "forest finds"—objects that Kieselstein-Cord and his daughter, Elisabeth-Anne, discover on local field trips. "I'm always 'feeding the eye,' " he says, "and all the objects are lessons in looking and seeing." BELOW: "I wanted the dining room to be as 18th century as possible," he says. A Nicholas Comito painting is displayed between Sheffield candelabra on the mantel. The bull's-eye mirror is American, circa 1800.



things half-finished; once something is finished, it's finite, solidified, and I lose interest."

Kieselstein-Cord is the wry, energetic designer whose stunning jewelry, belts and home accessories are both fresh and timeless—"I create pieces that are contemporary to my time, but they're not contemporary pieces," as he puts it—and in demand. He and his wife, CeCe, executive vice-president of his company, bought this farm in Dutchess County four years ago. Called FoxGate, it serves as a retreat from Manhattan for them and their ten-year-old daughter, Elisabeth-Anne.

But don't be fooled by the doorknobs—the designer may not like things to look too "finished," too perfect, but that doesn't mean his gimlet eye misses anything. When he does something, he does it right. Take, for example, the master bath: Kieselstein-Cord was determined to find a big old-fashioned claw-foot tub. He finally found the tub at a nearby farm, in use as a cattle trough; the claw feet he collected, one by one, from junk stores.

But renovating FoxGate was not limited to claw feet and bathtubs. Over generations, the house had been used as a farmhouse, a veterinary clinic, a plumbing-supply depot and an establishment for raising hunting dogs. "Since the mid-1800s," says Kieselstein-Cord, "this house had been on a slow coast downhill." In addition, the Kieselstein-Cords' immediate predecessors left the results of their home improvement, a less than happy legacy. Plywood covered the walls in the library, floors had been covered in linoleum or stained red. The fireplaces had been closed or "modernized," the original doors replaced with flat or louvered ones. But the location was irresistible: two hours from Manhattan and in the heart of the hunt. Though neither of the Kieselstein-Cords fox-hunts, they love being close to it, and close they are—the hunt passes through their fields. CeCe Kieselstein-Cord, an accomplished horsewoman, could ride to her heart's content, and her husband could indulge his passions for bird-hunting and fishing.

Renovating the renovation, returning the house to its authentic farmhouse feel, was a three-year project. When it came time to furnish the house, the Kieselstein-Cords were faced with an embarrassment of riches. "When you've been married for fourteen years," he says, "you have a lot of things. And we never throw anything away." Both had inherited furnishings, but Barry Kieselstein-Cord is also a smitten and incurable collector. Over the years he has collected chairs, end tables, walking sticks, prints, paintings. "I have tons of oddities," he says, "like some eccentric Englishman." As they renovated the farmhouse, they brought things up from Louisiana, Dallas and New York, and they overran the barn at FoxGate as well as the barns at a nearby farm they also own.

The Kieselstein-Cords were acquainted with young designer Greg Jordan through CeCe's brother, who works with them. Like both of the Kieselstein-Cords, he felt, as he puts it, that "the biggest mistake in decorating is to take it too seriously." He had already helped them decide on the house's interior colors, and he set about scouring the barns for what furnishings went best where.

"They had a whole inventory," says Jordan, "and we started dividing it up, pushing it around the house. There's so much history in the house and in these things that it was almost like a curating job for me." Jordan arranged pieces during the week, then rearranged with the Kieselstein-Cords when they came for weekends.

In one important way, working on the house was not at all like a curating job. "Barry said, 'I want a place to put my feet up—nothing is precious,' " says Jordan. As a consequence, "nothing is fussy, nothing is 'propped.' They really do live here. All the upholstery, for example, has to be like iron—they pile up on the furniture with muddy boots, dogs and everything else."



ABOVE: The mudroom contains "a variety of outdoor equipment, from field boots to straw hats to ski goggles and butterfly nets," says Kieselstein-Cord. The sombrero was won at a tortilla-eating contest in Texas. BELOW: Baskets from CeCe's collection hang from the kitchen ceiling. Iron pieces displayed in the window were found on the property by the Kieselstein-Cords' daughter. The duck cage, upper right, serves as a glove rack and herb hanger.



"We have some good things and some really nice prints," says Barry Kieselstein-Cord, "but a lot of our better pieces are in New York." There are some things whose value he has no idea of and couldn't care less about. "If it's pleasing to the eye and works," he says, "who cares?" The visitor gets the distinct idea that he has a particular soft spot for what has been worn, used, lived with. The mahogany dining table was once his worktable, and his favorite chair in the house is a "beat to death" leather one in the library. In the same spirit, Kieselstein-Cord has left the fox-mask knocker on the front door unpolished, letting it take on a dull patina.

Throughout the house are objects, sometimes just pieces of things, clues to Kieselstein-Cord's fascination with unusual design. "I like references for my work; I get inspiration from shape and form," says Kieselstein-Cord. "I'll see something like this," he says, holding an eighteenth-century horn cup with a fox-hunting scene engraved on it, "and I'll look at it and take everything I can out of it; then I have it in my head if I need a reference for a fox."

Mounted on a wall near the back door is a horned cattle skull that is as bleached and beautiful as an O'Keeffe; inside the front door are two pairs of leather boots with unusual buckles. On shelves in the library are deer horns, mold spores, a turtle shell—things he and his daughter have found outside and whose shapes intrigue him. The farm itself has sometimes been a direct inspiration for his work: The fox masks he produces as, among other things, earrings, drinking tumblers and necklaces were inspired by Fox-Gate, and the riding accoutrements he creates were conceived up here in horse country.

Though Kieselstein-Cord says that his wife "is not an accumulator," her eye is evident in other ways. She col-

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"When I'm up there I don't even think of the word *work*," says Barry Kieselstein-Cord. "When I sit down with paper and pencil I can really be creative, because I don't have to do anything else." BELOW: In the master bedroom, the circa 1860 quilt is from Ohio. An Audubon print of an opossum is mounted above the mantel, which holds crystal lustres and hitching-post heads. Rug is American Indian. Chintz fabric for dust ruffle and draperies, Lee Jofa.





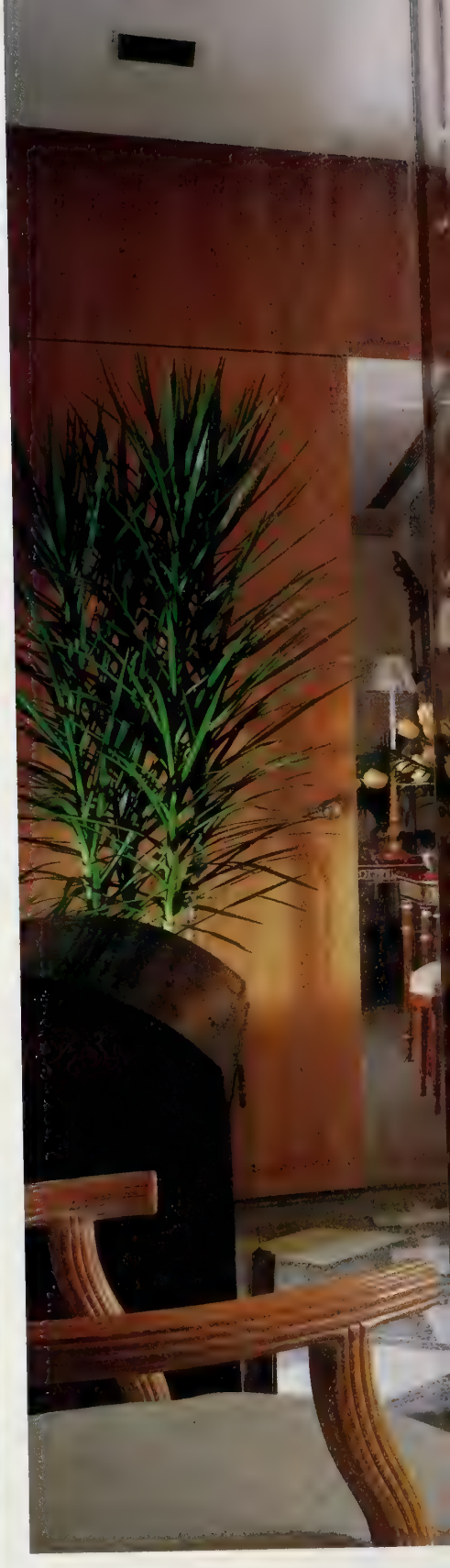
The fox masks he produces as, among other things, earrings, tumblers and necklaces were inspired by FoxGate.



ABOVE: Elisabeth-Anne sleeps in a 19th-century bed that belonged to her great-grandaunt. The lace is English; dust ruffle fabric is from Clarence House. RIGHT: The tack room contains English racks and both Western and English saddles. On the floor are an American Indian saddle blanket and a Persian rug. BELOW: Rolling fields and pastures surround the farmhouse. Kieselstein-Cord built the cupolas atop the barn as a spot to "view the change of seasons and watch the wildlife."







ABOVE Hanae Mori fits a model with a gem-embroidered silk-organza gown and jacket of her design. BELOW: The entrance court of the Mori residence, designed by architect Kenzo Tange. RIGHT Patterned marble defines the floor of the entrance hall. The painting is by Tony Viramontes.



With residences in Paris and New York, Hanae Mori wanted the décor of her Tokyo home base to be in "a restful monotone. Let's make it quiet," she told British designer David Hicks, who assisted with the interiors.



Hanae Mori

Her House in Tokyo Designed by Kenzo Tange

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY MARY E. NICHOLS



"I feel it is natural to draw on both those aspects of our tradition—the rich and the plain."

ABOVE: The figure of a 17th-century Thai horseman highlights a corner of the living room. The Adamesque side table and the gilt mirror were both bought in London.

OPPOSITE: Spanning one wall of the study is a favorite coromandel screen; glass wall opens to the garden. Pedestal table, chairs and carpets throughout are by David Hicks.



CURTIS KNAPP

ABOVE: Hanae Mori with Kenzo Tange in her living room. The Pritzker Prize–winning architect, a longtime friend of the Moris, designed the five-story residence to accommodate space for Hanae Mori's workroom.

TWENTY YEARS AGO, Hanae Mori and her family lived in an old house surrounded by rice paddies an hour from Tokyo. Her young sons fished in the river that ran past it, and at night the air was alive with dragonflies. As the city expanded, though, the commute doubled in time, and the pressures of Madame Mori's business—which was expanding on three continents with equal rapidity—dictated that she move to a more central location. The family settled in Tokyo but kept their old house as a studio. When, in 1984, they were ready to commission a modern residence, daring and ambitious in its purity, they decided to rebuild on the city site.

The choice of architect for that residence was obvious. One of their old friends is the modernist master Kenzo Tange, who a decade earlier had designed Hanae Mori's headquarters in Tokyo. It pleased her enormously when, in 1987, Tange won the equivalent of architecture's Nobel Prize—the Pritzker. "Tange," the Pritzker jury wrote, "arrives at shapes that lift our hearts because they seem to emerge from some ancient and dimly remembered past and yet are breathtakingly of today."

Like Kenzo Tange, Hanae Mori is a keystone in the graceful modern arch that connects Japanese and Western traditions of design. Her business



now earns some $250 million a year, yet its signature and her own—hand-painted on silks and evoked in the mirrored elevators of her headquarters—is the butterfly.

Mori has frequently noted that much of the inspiration for her clothes and home furnishings comes indirectly from the Edo period (1600–1868), when the Kabuki drama and the art of the Japanese woodblock both flourished. "It was an era of great cultural richness and exhilaration," she adds, "which succeeded one of great discipline and sobriety. And unlike some of the younger Japanese designers, I feel it is natural to draw on both those aspects of our

ABOVE: In the workroom is Mori's personal dress form, purchased over ten years ago in the U.S. "It's old and unsteady, but I'll never change it for a new one," she says. The small lacquer box contains her sewing supplies.

OPPOSITE: A seating area in Mori's office at her Tokyo headquarters, where she strove for an "undistracting" setting in which to welcome visitors. "People complete the décor," she explains. "They imbue it with character."

RIGHT: In the dining room, the tablecloth, napkins and Limoges china—all graced with Hanae Mori's signature butterfly—were designed for her home-furnishings line.



tradition—the rich and the plain."

But the Edo period was also the era in which Japan established contact with the West, and began to percolate with—and react against—foreign influences. In that historical respect, Madame Mori has always been something of a rebel. She came from a conservative family of doctors, but was determined to become an artist. As a young woman, she worked as a costume designer for Japanese movies and opened a boutique in Tokyo. Later, after meeting Coco Chanel, Mori was inspired to expand her fashion enterprise. And while she is, as her son Kei notes, "in many ways a very traditional Japanese wife and mother," she has also pioneered, on behalf of a new generation, the kind





Hanae Mori's favorite corner of the workroom, where she can sketch and sip coffee. "Sunshine comes through the window, offering a view to the bamboo garden," she says.

of creative and entrepreneurial freedom that she thrives on. "My mother's unlikely passions run the gamut from orchids to airports," Kei Mori says fondly.

The interiors of the latest Mori residence reflect that eclectic spirit—"the search for a dynamic harmony," as Hanae Mori puts it, "between old and new, East and West, boldness and nuance." There are classic lacquerware objects and coromandel screens juxtaposed with European antiques and brash American modern art; tables adorned with a single white blossom, but set with Madame Mori's own gold-bordered Limoges.

Hanae Mori's sovereign sense of atmosphere unites the disparate elements of her décor, but neither she nor it is, she admits, without certain inner contradictions. "At work," the designer says, "I surround myself with vivid colors, but white is my true favorite—a basic essence. I yearn

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Her House In Tokyo
continued from page 238

for lightness, yet at the same time I'm crazy about marble, which for a Japanese is somewhat eccentric. Our building materials have traditionally been paper and wood, and sometimes," she smiles, "I worry that the floor above my bedroom will come crashing down on me!"

Madame Mori's house diverges from the Japanese architectural tradition in another notable respect: scale. "Like our country, our dwellings are generally very small," she explains, "and densely inhabited. For that reason, we have learned to use space with the utmost efficiency and style, arranging a single room so that an entire family can live, eat and sleep graciously within it. Our new house, though, is fairly American in its expansiveness." The Moris, in fact, occupy five floors. The basement is devoted to maintenance facilities. The first floor is set aside for the continuous flow of guests from all parts of the world. The second floor serves as living quarters for Madame Mori and her husband, Ken, and the top two floors as apartments for their sons, Kei and Akira, the former a bachelor and the latter married to an

"I surround myself with vivid colors, but white is my favorite."

American, Pamela Harris. "Akira and Pamela have four very lively children," their grandmother boasts. "And it's a bit of California up there —very green and bright."

But if Hanae Mori's art, enterprise, travels and life have set an almost imperial standard of sumptuousness, there is still one luxury that continues to elude her. "Time!" she sighs. "And that is why I wanted a tea room in our Tokyo residence: to remind me of a more serene and circumspect way of living. And perhaps ten years from now—shoeless in a kimono—I'll get to use it."□

The Historic Private Apartment
continued from page 144

Coco Chanel, "with a black sweater and ten rows of pearls, had revolutionized fashion," said Christian Dior. She also liberated women from corsets, made short hair and suntans fashionable, taught women to wear costume jewelry, slacks, culottes, shell-rimmed spectacles, backless shoes and navy blue blazers, and to have real pockets in their clothes. She gave her name to a classic suit.

Chanel was both inimitable and widely copied, and, as in fashion and jewelry, her mark on decoration was a significant one. "Enormous," says Hervé Mille. "It is amazing how you find so many, many houses in Paris today that show her influence. Chanel gave her taste to Stéphane Boudin of Jansen. All of the original decorating ideas that Jansen used came from Chanel, and Jansen, of course, influenced everyone else."

If Chanel had an influence beyond her own instinctive good taste, it came from Hervé Mille's brother Gérard Mille, one of Paris's best-known interior designers. "Gérard did help her," says Mille, "but it was mutual.

"Her idea was to open perspective with mirrors and to favor big, even outsize, pieces. She was the first person to put huge pieces in a small room. That was probably a bit of José María Sert's influence," Mille adds. "Chanel had a great influence on the use of wood," he continues. "She liked natural-color wood along with gilt. She took Régence and Louis XV furniture, removed the gold and left its original blond color. She virtually invented the use of beige. She used objects of quality to give color.

"She said for fashion, for everything, the colors must be black, white, gold, red," says Hervé Mille. "I told her she liked gold and red because they are symbols of royalty, and she liked that explanation."

"Fashion passes, style remains," Chanel once said. Her apartment is a monument to her own uniqueness. Objects from everywhere—Greece, Egypt, China, Africa, Italy—are all put together with matchless flair. The effect is immensely luxurious, but at the same time harmonious and pure.

"Some people think luxury is the contrary of being poor," Chanel once said in her terse aphoristic style. "It is not. It is the contrary of vulgarity." "She never bought anything that she didn't like; she didn't buy because it was valuable. She hated furniture as furniture, jewels as jewels, precious stones as stones," says Hervé Mille. Except for a small work by Dalí, a stalk of wheat, there are no paintings. "She never collected paintings," says

Coco Chanel, "with a black sweater and pearls, had revolutionized fashion."

Mille. "She once had one of the early Renoirs, when Renoir had just become Renoir, and she had a Rousseau that she paid $10,000 for in 1922 or 1923, *The Sleeping Gypsy*. Picasso and Cocteau, who were jealous, disposed of it for her while she was in England. It is now in New York in the Museum of Modern Art."

Why not collect paintings? Chanel was once asked. "Because I can't see. I like looking at paintings, but I don't want to walk around my house with glasses on my nose."

If she had collected, she would have chosen good paintings instinctively. "She was a connoisseur by intuition," says Hervé Mille. "She had fantastic taste in everything. She was never wrong on values; she knew the great from the not-so-great."

Chanel herself was one of the great ones. In the words of Maurice Sachs, bon vivant and chronicler of the era: "Her influence went beyond the reach of her work. Her name was etched on minds in the same way as the names of personages prominent in politics or letters. She represented, in sum, a new being."□

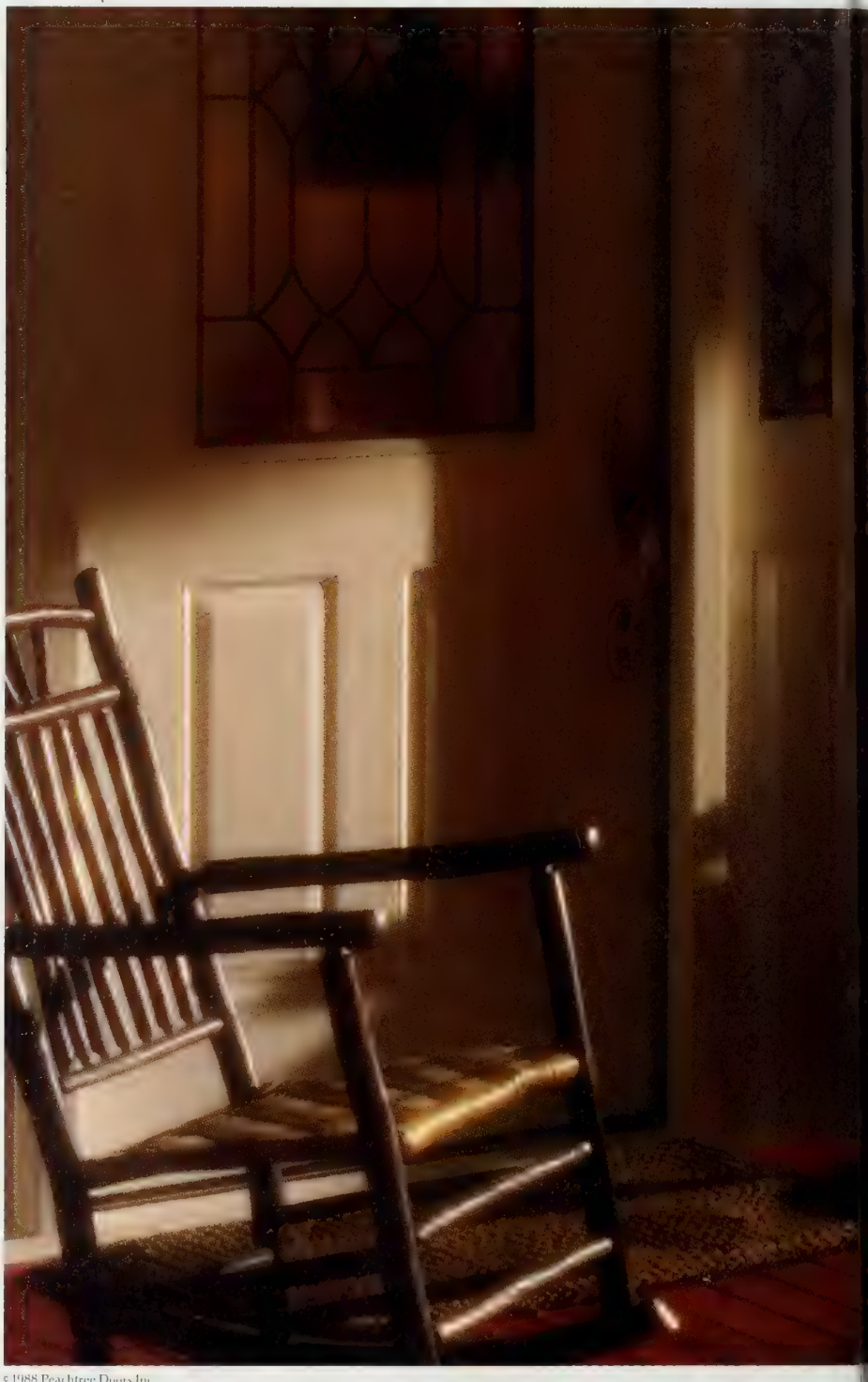

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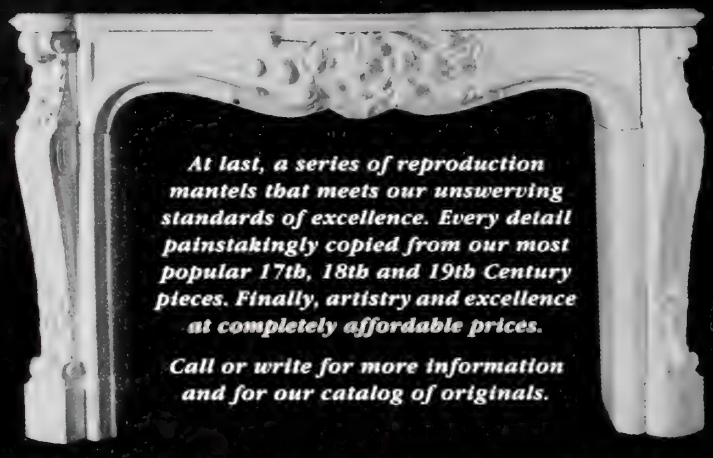


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His Office and Studio
continued from page 124

between his snug little office and the huge white studio in which he engages in a veritable wrestling match with fabric. The strictness of his style has evolved toward an ever greater freedom, and at last he is free to become a practitioner of what he calls "new Baroque." And yet, he says, "I wasn't always happy. Some kind of subterranean energy and a feeling of continually having to move on drove me to break with habit. But I've never created a collection without dreaming the whole of it, just the way I've dreamed my life, in creative dreams that find their inspiration in music."

It's true: Ungaro's toiles, fashioned directly on the body of a model, emerge from Beethoven's quartets, *Die Walküre* and *Il Trovatore*. They owe everything to this wonderful racket. "I draw less and less," he says. "I need to feel things. Not many people realize how sensual my approach to couture is. My colleagues always tease me when I plunge my nose into fabric. I caress it, smell it, listen to it.

"I've never created a collection without dreaming the whole of it, the way I've dreamed my life."

A piece of clothing should 'speak' in every sense of the term."

One of the essential reasons behind the success of this fortunate artist is the freedom his style allows women. Emanuel Ungaro puts it this way: "It's the woman, in fact, who creates the dress she is wearing. A couturier worthy of the name and profession anticipates her enthusiasms, divines what she wants." These are the words of a true *grand couturier*. But when Ungaro adds, "That's my job, my trade," the voice comes from farther away. It is that of the boy whose first toy was a sewing machine.□



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VALENTINO IN ROME

Extravagant Style near the Appian Way
continued from page 150

in order to see my dresses 'live' on woman after woman instead of a select thousand." His approach to life employs both reason and reverie; nothing he wants seems impossible to him, but he knows he'll have to work for it.

Which he does, eight hours a day. He himself designs all the Valentino models. And as tightly as he plans his workdays, so does he manage his leisure hours at one of his vacation retreats: a house on Capri, a chalet at Gstaad, a yacht for summer cruising.

"Even as a child I was extremely meticulous," he says. "I'd watch very closely what my girl cousins were wearing—they dressed so well. And I can see me now, sitting on a low wall, fascinated by the beauty of the countryside. In fact, nothing's really changed. I'm still the same little boy, dazzled by any landscape.

"When I was seventeen, it took a certain amount of reckless courage to launch myself into an uncertain existence in a foreign city. But in those days Parisians entertained with incredible elegance. Women would change dresses three or four times a day. Among them, I admired Patricia Lopez and Jacqueline de Ribes."

It was during those years that Valentino developed his taste for sumptuous houses and high living. But it was in 1960, just after he'd opened his first couture house in Rome, that he met a young architecture student, Giancarlo Giammetti. He put Giammetti's charm, intelligence and keen business sense to work. Driven by a constant quest for efficiency, Giammetti brought financial success to an ever-expanding international business.

Today it would seem that Valentino has accomplished all he set out to do nearly forty years ago. There's only one stroke of fate that might destroy his serenity: "That would be losing my inspiration, my creativity." Valentino belongs to a vanishing breed of lucky men who know who they are, like what they do and value what they have.□

A LANVIN LEGACY

Embellishing a Family Tradition in Paris
continued from page 160

Every morning, Mme Lanvin met with her staff, referring to the little Hermès notebook in which she jotted down ideas. She was even-tempered, held in some awe but much respect. Most of her day was spent in her spacious office on the rue du Faubourg Saint-Honoré. All who knew her remember a very reserved woman: simple, honest, motivated by a keen sense of duty.

Today the continuation of Lanvin's illustrious tradition is assured by Maryll Lanvin, who designs the house's prêt-à-porter and haute couture collections. Her husband, Bernard, Jeanne Lanvin's grandnephew, is the director of Lanvin Parfums.

Maryll Lanvin, who has the face of a young page from a painting by Carpaccio, shows little surprise when people ask her how—as artistic director and chief designer—she deals with the weight of preserving the heritage of the House of Lanvin.

"To tell the truth," she says, "I didn't realize how creative Jeanne Lanvin was until the day I saw her houses, the famous bath, and all the things she chose to surround herself with. I was struck by her modernity, by her daring and her nonconformity. I understood the meaning of her success. It was a discovery that, far from inhibiting me, actually served as an encouragement."

After courses at the Ecole des Arts Décoratifs in the south of France, Maryll Lanvin became Jules-François Crahay's assistant at Lanvin. "I never left the workroom," she remembers. "All that interested me was designing—and now I design everything."

Any one aspect of her multifaceted life would be enough to occupy another woman, but Maryll Lanvin has been endowed with extraordinary energy and optimism. "I try to deal with a family life—we have two sons—my work and my social life all at one go. I'm very organized, a little obsessive and, I think, fairly efficient!" She is also courageous and talented. As she says with a touch of humor, "It all works out."□

MARY MCFADDEN

Gothic Overtones Enrich Her Showroom
continued from page 167

kets flecked in gold, Chinese mandarin-yellow vases, and a kimono rack completed the dream. A collection of seventeenth-century Deccan miniatures added to the jewel-like quality, as did the delicate brushwork of a Chinese silk landscape painting.

When we designed the offices surrounding the showroom, each executive requested certain artworks, and those pieces created the atmosphere of each office. My wall-to-wall picture disease has come after many years of collecting, and the company has an eclectic art collection: framed textiles brought back from trips to Turkey, India and Morocco; ancient ceremonial cloths from China and Japan; and some airport art—like the enormous silk paintings of Indian elephants with their trunks raised to trumpet, caparisoned in gold and floral designs. The stone carvings of mythological creatures—from the workshop school Vukutu, which I helped found in Zimbabwe—are freestanding design elements.

We made some mistakes. The high-intensity black track lights, for example, should have been enameled to match the peach-and-gold ceilings.

When we moved the furnishings out to photograph models for a design book I'm doing with Sam Haskins, the Jewel Box looked very good despite cameras, lighting equipment and film strewn about. I liked it that way. It was hard to return to the configuration of the marketplace. But no doubt when I see the sales figures I'll change my mind.

Today we are changing the design again, this time for a luncheon party. Circular tables are being elaborately decorated. Blanc-de-chine fish vessels are filled with calla lilies. Flowering wild-plum branches have been arranged in the tall African baskets. Potpourri is stirred, heavy white linen napkins are knotted, and celadon plates are placed over the Japanese red-lacquer trays. My jeweled, Celtic-inspired utensils add a special note.

My Gothic Jewel Box has taken on another mysterious aura.□

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David H. Murdock, Owner

Modern Glamour for His London Flat
continued from page 177

the apartment "Bruce's Restaurant," and hope they'll be on the guest list. He's a good cook, and Sunday lunch is his specialty, particularly three weeks before he shows his collection, when friends come to distract him over the weekend so he won't go into the office and work.

"I'm a compulsive worker," he says, "and at that time of year it drives the staff crazy to come in on Monday morning and find designs for *more* dresses. It only means the production schedule goes mad and the collection becomes too large." His team allows for the dresses they know he'll design in the last forty-eight hours before the show—those are invariably the showstoppers—but three weeks before? It's really much better if Bruce Oldfield stays home in the kitchen.

He rarely works at home, but the workrooms aren't far away, with drawing board and dress form always ready for him. His method is to move back and forth between sketch and fabric. His clothes are for women who have been to the gym and want to show it. If they haven't, he says he can disguise that, too.

He's in the business of making curves. "In designing anything," he says, "it's all a question of curves and proportions—whether it's dresses, furs, shoes, lingerie or sunglasses." He designs those under license, and knitwear will be next, household linens eventually. He has his own shop in Knightsbridge and is well on his way to building an empire—in the nicest way. Bruce Oldfield's candor about his drive for success may be faintly un-British, but nobody

"In designing anything," he says, "it's all a question of curves and proportions."

minds. He's the nice guy who remembers the days when he had to sell a lamp to pay the rent.

He plans carefully, believes in staying power, and is in fashion for the kicks of developing a business as much as for the fun of designing. At eighteen, his decision to go single-mindedly for success came first; the decision to make it in fashion came second. But just making money isn't the point, although he wouldn't stick with fashion if he hadn't had a few rewards. The British magazine *Business* selected him as one of forty people in Great Britain under the age of forty most likely to succeed in the next ten years. Megabusiness is on the way, but he'll develop it carefully, step by step.

From that he draws a parallel with how he designs both his collections and his apartment. Step by step. Doing things in a rush might spoil everything. He wonders, if he ever "finished" the apartment, might it seem time to move on? For the moment it suits him just the way it is.□



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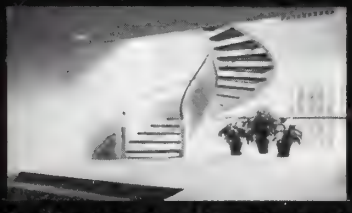


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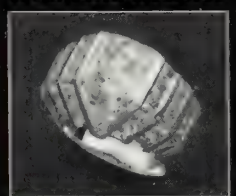
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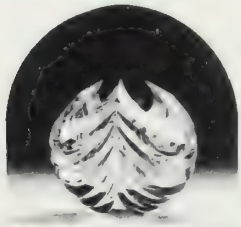
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CAROLINA HERRERA

Clean Contours Mark Her Showroom

continued from page 181

you I wanted to be a designer when I was a child or when I was eighteen. It didn't cross my mind." Even though she lacked experience, her sophisticated designs became immediately popular, for they managed to be at once fashionable and timeless.

Herrera chose her showroom on Fifty-seventh Street near Fifth Avenue primarily for its location. "I love Fifty-seventh Street," she says, "and we live nearby, so I can walk to work." The showroom belies her reputation for formal elegance. Decorated by Robert Metzger and associate Michael Christiano, who also did the couple's town house (see *Architectural Digest*, April 1987), it is an extremely efficient space with a predominantly pale gray color scheme.

The elevator opens into a stylish, understated reception area—its sole nod toward the fashion business is a dress form swathed in a Carolina Herrera evening gown from her current collection. Beyond a glass-brick wall is Herrera's own office. This too is compact and functional, though a mirrored wall makes it seem larger than it is. Implements of the trade abound. Aside from the sketches, there are bolts of fabric and stacks of books on fashion. A window, lined at the moment with potted daffodils, looks out onto the swirling parade that is Fifty-seventh Street.

The showroom itself is also simple, consisting of a long white banquette and two white tables designed by Metzger. "I wanted it to be very clean because the clothes look better that way," Carolina Herrera explains. The one splash of color is found in a set of black lacquer chairs with yellow cushions.

Herrera has become so successful that she is beginning to outgrow her showroom. "This office is getting small, but I don't want to move," she says. After all, in the minds of some New Yorkers, Fifty-seventh and Fifth is nothing less than the center of the civilized world. Carolina Herrera seems to agree. "I love this place," she exclaims. "I will stay here." □

YVES SAINT LAURENT

Art and Drama Reign in His Paris Residence

continued from page 188

smoking," his famous dinner suit adapted for women.

What would amuse Saint Laurent now, he says, would be "to own a big department store like Saks Fifth Avenue, in which everything was designed by me—but not the food department." Saint Laurent is quite content to continue eating the same menu, day in, day out.

Six years ago, Saint Laurent celebrated the twentieth anniversary of his couture house. A year later, the banner announcing Diana Vreeland's retrospective exhibition of his work unfurled across the façade of the Metropolitan Museum. It was the first show ever dedicated to a living couturier. Since then, Beijing's Museum of Fine Arts and the Hermitage in Leningrad have also extended an enthusiastic welcome to his fashions.

In the couturier's last collection, an entranced audience watched Cubist birds take flight on dresses transformed into paintings. "I wanted to make something that was static move in tune with a woman's body," says Saint Laurent.

The five faces of Yves in an Andy Warhol portrait reflect a deep sadness. But Saint Laurent says now, "I'm not sad anymore. Something remarkable happened to me recently. At the risk of sounding childish, I'd say that it changed my life. A few months ago I picked up a box of colored pencils that happened to be lying around. In a kind of intoxication, I started drawing. I worked like a madman night and day until my collection was finished, and I was so elated you'd have thought it was already coming down the runway.

"I rediscovered the joy I experienced as a child, when I'd come home from my horrible school, eager to throw myself into drawing. I rediscovered my childhood." To the man who once said, "Creativity is the very essence of youth," to the man who tried to suspend time by designing clothes that never go out of style, this box of colored pencils—a chance gift—has restored a paradise lost. □

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Composition in White
continued from page 213

is diffused through fine linen blinds, and good night lighting comes from ceiling spots that scatter pools of light to be reflected by mirror and glass.

Because the light is so fine, she often works at home in the dining room, a white box of a room where the first fabric swatch set down might be seen so clearly that it sparks off a whole new train of thought.

The dining room is a workroom where staff members come for meetings around the big table, or—if she has to write a talk—where Jean Muir spreads out all her notes. "I suppose you *could* call it a dining room," she says. "Sometimes we do push everything aside and use one end of the table for eating."

Jean Muir's favorite place to work is in bed. When it's time to design the next collection, she surrounds herself with masses of white paper and black drawing pens and goes to bed for an entire weekend. "It just suits me to draw in bed," she says, "and it's the most wonderful indulgence. My husband goes fishing, and I have absolute quiet."

As with rooms, the clothes she designs are an exercise in essentials—she checks proportion and cut, how the fabric moves over the body, and then, she says, "I make certain I don't add anything unnecessary."

She calls herself a "dressmaker," and she describes her clothes as "feminine, not feminist; sinuous, moving and, for lack of a better word, body-shaped." The cut is intricate, and she has shown the world there is nothing simple about simple elegance.

Her colors usually bear the same restraint—navy, rich jewel colors, occasional vibrant pinks and yellows; she can

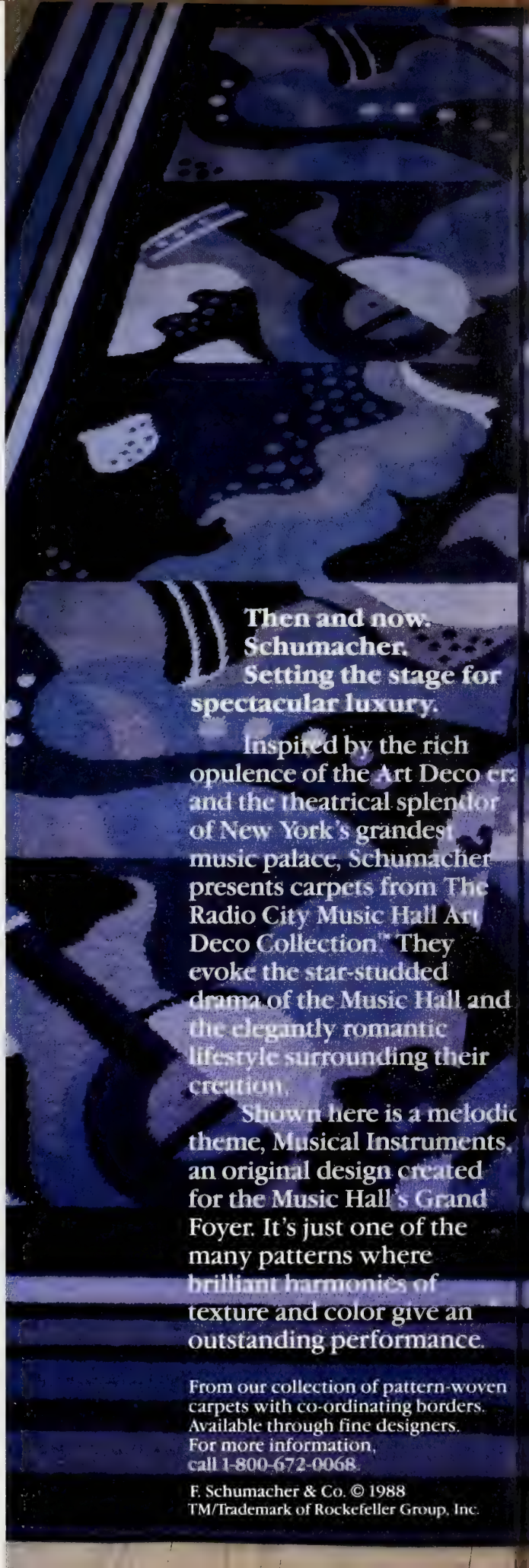
She describes her clothes as "feminine, not feminist; sinuous, moving and body-shaped."

even make gold lamé look ladylike—but this year she added some unusually jazzy little numbers designed to help celebrate Australia's bicentennial.

Jean Muir is a designer much admired by other designers, and even the French have given her an award. The entire British fashion industry is in her debt for her unrelenting work in raising standards, insisting that students be given technical training and not just let loose on design. As a trustee for the Victoria and Albert, a member of the Design Council, advisor on committees and judge of competitions, she speaks up for standards at home.

All of that is important, and she finds time by cutting what isn't essential. There's not a lot of time for worrying about her own clothes, for fussing overly about her own rooms, for sitting at the hairdresser's.

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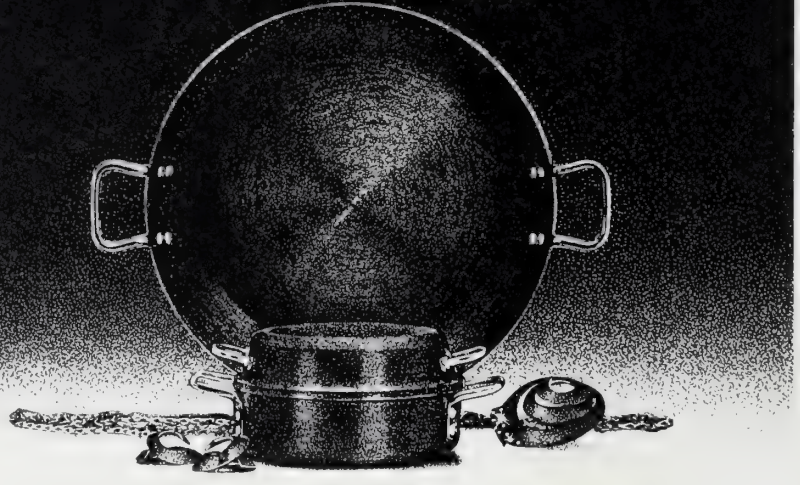
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Fine Points of a Dutchess County Farmhouse

continued from page 230

lects antique quilts as well as the old baskets that hang from the kitchen ceiling, part of a collection that includes everything from Shaker baskets to American Indian feed baskets.

The Kieselstein-Cords' life at Fox-Gate is distinctly unstructured. They either entertain or not "as the moment moves us"; when they do, it's often neighbors for a dinner that CeCe cooks. Occasional big parties, like the Cajun feast the designer's wife gave for his last birthday, are thrown at the other farm, the advantage being that cleanup can be left until morning.

Mostly, though, CeCe Kieselstein-Cord rides with Elisabeth-Anne and relaxes, while her husband hunts, fishes and continually sets himself projects—building a stone wall out of boulders he has found on the property, for example. "I worked on that wall for three years," says Barry Kieselstein-Cord. "I consider that a major accomplishment.

"I'm always working in the barn or walking in the woods or hunting around for things—keeping the eye active," he says. When it comes time to work on paper, he retreats to the other farmhouse, where he can spread out to his heart's content. "Where I work is a disaster zone. I use the whole house, and I can fill up a room with discarded pads of paper."

Kieselstein-Cord brings to his house the same passion he applies to his work—even, or especially, to its hidden and tucked-away nooks. He is as delighted to show these off as he is any of its more public spaces—Elisabeth-Anne's attic playroom, the boot-jammed mudroom, the barn's tack room and his pet project, two cupolas he has had built onto the roofs of the barn. Though one of the cupolas is still being finished, he's put a couple of chairs in the other, for sipping wine and looking out over his fields. Or maybe, he says, he'll hook up a hammock and use it as a hideaway. It's a sweet picture—the designer stretched out high up in his aerie, dreaming and drinking his wine. □

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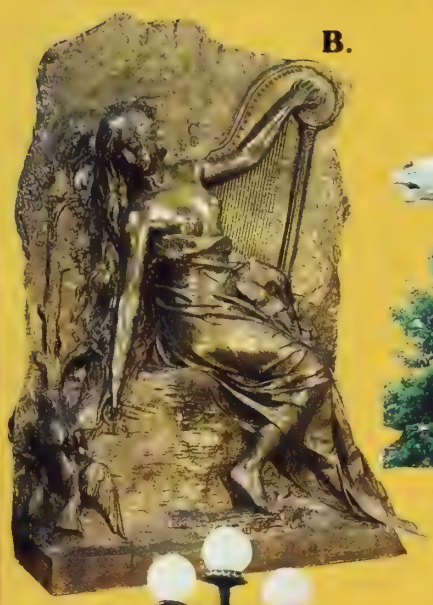

When it comes to undiscovered destinations, Maggie is one step ahead.

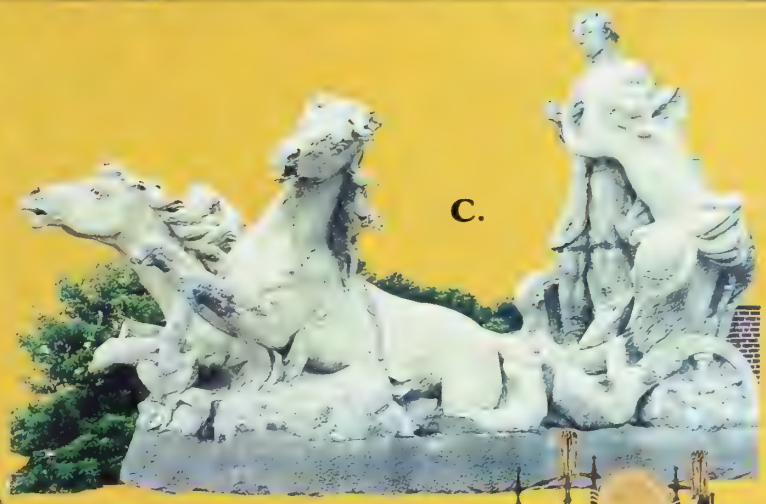
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An Oriental Fan

According to Sally Sirkin Lewis, "It's the most incredible place." She's referring to the **Oriental Hotel** in Bangkok where, Lewis says, "you see the sparkle of the city" when you have dinner on your terrace. She cites the numerous good restaurants in the hotel as one reason for never wanting to go outside.

But she did. She visited the **Oriental Plaza** next door, with its jewelry shops featuring rubies, sapphires, ivory and silver, then discovered the **River City** shopping complex, which is "an incredible source for Oriental antiquities."

And she visited the **Thai Silk Company,** the shop of the legendary Jim Thompson, who was known as the "Thai Silk King." "It's the most exciting place in Bangkok, a treasure of exquisite antiquities, beautiful textiles, fabric, ethnic jewelry and clothing. I always buy my husband a dozen ties when I go there," says Lewis, who chose two-color silk ties (like white on black or red on blue) with tiny geometric designs from hundreds of ties lined in silk. Other purchases included silk handkerchiefs—navy with red piping, black with bone piping—as gifts. Lewis, who spent a large part of her week-long visit shopping at Thompson's (she went back five times) says, "I can't stop when I go into that shop." Thai Silk Company, 9 Suriwong Road, Bangkok, Thailand; 234-4900.

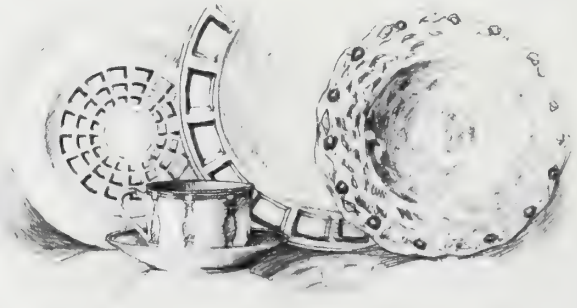


SARA SWAN

Inspired by Nepal

Last spring **Bob Patino** and **Vicente Wolf** designed a special line of tabletop items, including flatware called *Fold Here* (which looks like it's been folded) and china called *Plate-O* (based on classical architectural drawings of a dome). For fall the design team is bringing out new flatware, stemware and china patterns—such as *Pauline*, a romantic ribbon pattern, and *Taxi*, which is stone color with a black-and-white border.

Patino says that the inspiration for some of his designs comes from his frequent travels to Nepal. When he arrives in Kathmandu, he stays at the **Yak and Yeti Hotel**, then flies out to Tiger Tops Jungle Lodge in the Royal Chitwan National Park. Kathmandu is still an extraordinary place, but Patino cautions that the food and service there aren't great—"in fact, you're lucky to get service at all." He goes to Nepal for other reasons—"to experience another culture, to trek on the back of an elephant, to see white rhinos." Yak and Yeti Hotel, Box 1016, Durbar Marg, Kathmandu, Nepal, 413-999; Tiger Tops Jungle Lodge, Box 242, Durbar Marg, Kathmandu, Nepal, 222-706.



DAN LA VIGNE

Case History

To author Michael M. Thomas, one of life's essentials is having a library, and he adds, "If you've got the dough, hire a professional to organize or create one." When Thomas moved he hired Kurt Thometz of the **Madison Avenue Bookshop** (833 Madison Ave.; 212-535-6130).

The novelist, who believes a library should include a set of Macaulay's essays and such authors as Dickens, Conrad, Flaubert and Melville, has "everything except books on science and mathematics" in his personal library—and that includes 10 dictionaries he uses "for business."

If you'd rather create a library by yourself, wait until next year and buy what Thomas calls "the definitive catalogue of books," the tentatively titled *Reader's Catalogue*, which will be published by Random House. You'll be able to choose from 40,000 books that represent 120 categories, from archaeology to zoology—including, naturally, decoration.

continued on page 270



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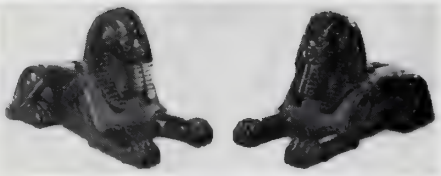
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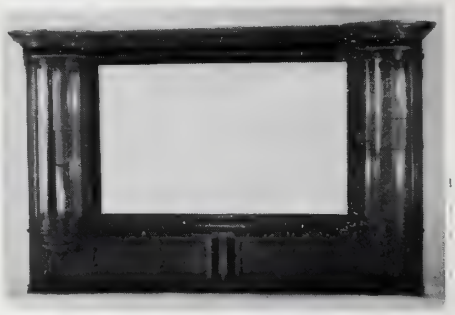
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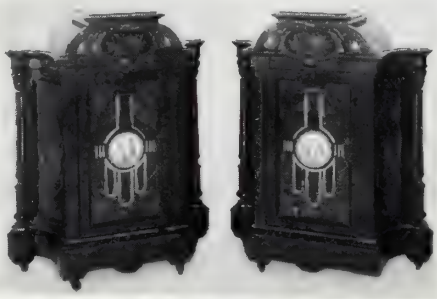
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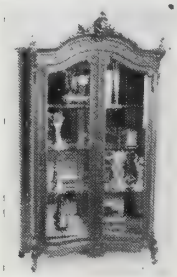
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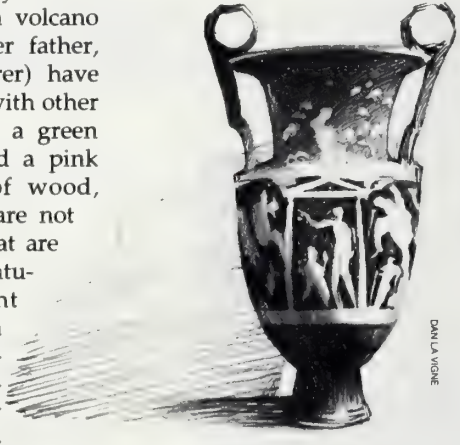
Jay Spectre has designed a sheet collection called *Spectre de la Rose* (there's one large Art Déco rose on each pillowcase), as well as a new line of flatware, crystal and two collections of china, called *Diego Mon Ami* and *Eclipse*.

While in Denver to give a speech at the Design Center at the Ice House, "a restored icehouse with great style and atmosphere," Spectre stayed at the **Oxford Alexis Hotel**, built in 1891 and renovated several times over the years. In the 1930s, Denver architect Charles Jaka remodeled the Oxford, transforming it into an Art Déco showcase. Guests celebrated the repeal of Prohibition in the Cruise Room bar, which has hand-carved panels that depict international toasts, from the French *A votre santé* to the Chinese *Kong chien*. The Cruise Room is one of the few rooms in the National Register of Historic Places. Oxford Alexis Hotel, 1600 17th St., Denver, CO 80202; 303-628-5400.

Across the street from the hotel is **Wazee Deco**, an Art Déco shop where Spectre "bought several things in a few minutes": a tortoiseshell makeup case for a powder room and a 1930s Russian plate with gold deer running across it. The 10,000-square-foot shop houses American and French Art Déco furniture and accessories. Wazee Deco, 1701 Wazee St., Denver, CO 80202; 303-293-2144.

Ancient Delights

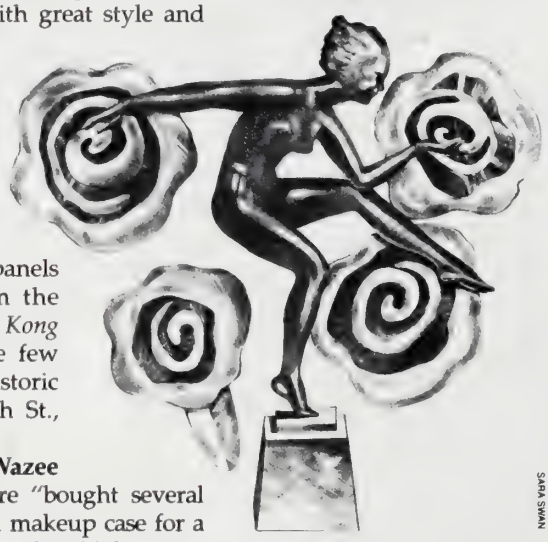
AD editor-at-large Marguerite Littman was first drawn into **Antiquus** by a 17th-century Italian wooden mannequin with exquisite hands and face. Owners Elizabeth Amati and Afdera Fonda (once married to Henry Fonda and named for a volcano discovered by her father, an Italian explorer) have filled their store with other "props," such as a green marble apple and a pink cardinal's hat of wood, which they say are not for sale. Items that are include a 16th-century silent night clock, made for a pope who suffered from insomnia; 17th-century rock-crystal candlesticks set in gold with coral; a fountain that spouts water out of a 2nd-century Roman lion-mask; and an 8th-century B.C. Egyptian Canopic jar. Antiquus, 90-92 Pimlico Rd., London SW1; 730-8681.



DAN LA VIGNE

London Design News

In 1985 Christopher Gwinner persuaded Courtaulds to allow him access to their fabric archives, which go back 400 years and had been available only for research. The result is the **Design Archives**, a showroom run by Gwinner, whose fall collection includes fabrics based on 17th-century Italian and 18th-century French designs. He has also created *Victorian Ribbon* for Baker, Knapp & Tubbs and *Moiré Fern* for Lee Jofa. Design Archives, 70 Walton St., London SW7; 581-3968.



SARA SWAN

The latest collection from **Charles Hammond Ltd.**, in the London Interior Designers Centre (2a Battersea Park Rd., London SW8; 627-5000), is cotton in pastels taken from 18th-century French toiles and an upcoming line of wallpaper in chinoiserie and floral designs.

A Soignée Soirée

Jane Abdy bridges the fashion and art worlds with extreme ease and style. Her fashion sense was guided by the late Mme Bricard, whom Lady Abdy calls "quite simply the most elegant woman in the world." (Lady Abdy still shops in Paris for her clothes, favoring Sonia Rykiel.) As the owner of the **Bury Street Gallery** (11 Bury St., London SW1; 930-2902), Lady Abdy was the first dealer in London to carry 19th-century Danish paintings, such as the romantic interiors by Hammershoi, which are now in great demand. It is fitting then that Lady Abdy has been chosen as the chairman of an upcoming gala on Nov. 22 at Lancaster House to benefit the **National Art Collections Fund**. Included in the event is a fashion show of jewelry loaned by Garrard, jewelers to the queen, and 20th-century evening dresses, the majority of which will come. from the private collection of Beverly Birks, a well-known costume collector and historian. For information on the event, contact the National Art Collections Fund, 20 John Islip St., London SW1; 821-0404.



DAN LA VIGNE

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Warner's Country Love

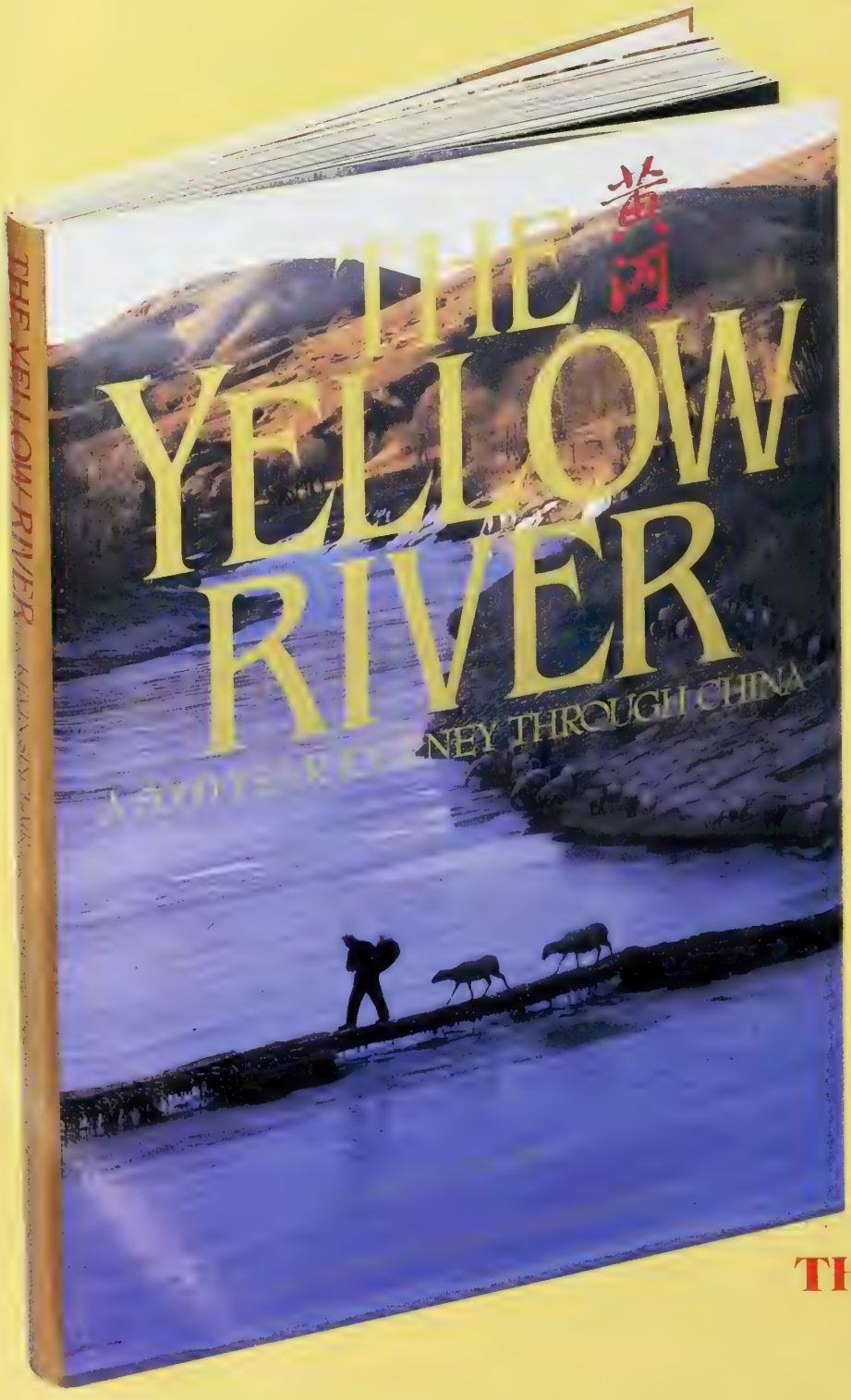


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Wallflowers

If you arrive at a party only to find that your dress matches the sofa, the reason may be one of the fashion industry's best-kept secrets . . . every once in a while fashion designers will descend on fabric showrooms for inspiration and a change of pace.

For years, Norell could be found at **Brunschwig & Fils**, browsing through the racks of velvets and satins, which he bought for his dresses. Recently, Carolina Herrera has used their *Chanterelle* silk taffeta and *Carnot* cotton velvet for dresses she designed for a benefit. And newcomer Theodore Tsitropolos used *Les Cerfs-Volants* (kites) for a dress shaped like a kite and embellished with bows.

Oleg Cassini often visited **Lee Jofa** for his silk-taffeta creations. And Pauline Trigère found a water-stripe moiré there. This year Giorgio Sant' Angelo had his heart set on pinks and yellows, and inspiration for his new line in bold prints came from Lee Jofa's *Clarendon*, which bears every flower imaginable; *Poppies and Lilies*, heavy on red/pinks and yellow/ivories; *Romula*, with bouquets on an ivory background; and *Montague House*, with a yellow background. Architect Hugh Hardy considered a ribbed ottoman fabric for the waiters' uniforms at the Rainbow Room.

Geoffrey Beene has passed through **Clarence House** and created dresses from *Pandora* and *Royalty*, both silk plaids, while Bill Blass made suits out of *Giubileo* (Jubilee to us), a wool-and-silk paisley created especially for Clarence House's 25th anniversary. And Christian Lacroix, who has been known to use upholstery trimmings in his creations, designed a suit for the fall from the brocade *Dragon Empress*, adapted from a pattern once worn by the Empress Dowager of China.



DEBBIE DUBOIS

Leash Motif

When Iris Love was in Paris, her first port of call was Hermès, to replace the buttons on a classic cashmere hunting jacket she'd bought at their store in New York. Then she went over to **Goyard** to get her dogs—two dachshunds—measured for their collars. "I always go there when I'm in Paris," says Love. "It's the Hermès of dogdom." Handmade collars and matching leashes come in a variety of colors and designs. Goyard, 233 rue Saint-Honoré, Paris 75001; 42-60-57-04.

Barn Raising

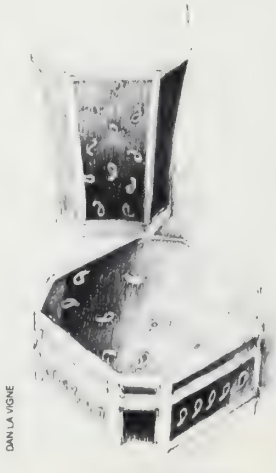
"The trick is keeping track of the pieces," says Alex Greenwood, president of the **New Jersey Barn Company**, an endeavor that he and partner Elric Endersby have pursued for the last ten years while they searched out, dismantled and rebuilt barns, carriage houses and summer kitchens that date from 1750 to the Civil War. Contacted by architect Charles Gwathmey, Greenwood and Endersby showed him a barn that was ultimately used as the basis for Steven Spielberg's East Hampton house (*AD*, May 1988). Other clients have included designer Ivan Chermayeff, photographer Hiro and Ronald Lauder. The company has 12 to 15 barns neatly labeled and ready to go at all times. "The older the barn the better," says Greenwood. "After 1800, there was less pride in craftsmanship." New Jersey Barn Company, Box 702, Princeton, NJ 08542; 609-924-8480.

A Treasure Trove

The **Mark Shilen Gallery** has an unusual selection of kilims, antique textiles and Oriental art, including an embroidered Suzani wallhanging from Bukhara, ca. 1880 (once part of a bride's dowry). Shilen also carries raffia skirts made by the Kuba tribes of Zaire; a West African hunter's fetish shirt sewn with magical charms; and 19th-century paisley shawls from India. Other items include a collection of albumen prints from the Middle and Far East and a Persian lion from the Qajar dynasty. Mark Shilen Gallery, 201 Prince St., New York 10012; 212-777-3370.

Domestic Touches

Fashion designer **Jean Muir** has turned her talent to creating a line of bone-china desk accessories for Minton, a division of Royal Doulton.



DAN LA VIGNE

(For a closer look at Jean Muir's own London apartment, see p. 208.) *Paisley*, *Clan*, *Fair Isle Red* and *Fair Isle Blue* are the four patterns. Each set comprises an oblong pen tray, octagonal boxes in three sizes, an octagonal vase for holding pens and an octagonal tray. Royal Doulton, 700 Cottontail Lane, Somerset, NJ 08873; 201-356-7880.

continued on page 276

NICOLAS DE LARGILLIERRE (1656-1746)

"Madame du Plessis as Venus Holding the Golden Apple with her Son as Cupid"

Oil on canvas, Size: 56 x 42¾ inches

Directeur de l'Academie Royale de Peinture et de Sculpture 1728-1732. Chancellor in 1743 during the reign of Louis XIV.



PROVENANCE:

Princess de Wagram (née Rothschild), Château de Groisbois (until 1928)
Sale, Galerie Georges Petit, Paris, May 21-22, 1928 no. 26 (illus.)
M. Arturo Lopez-Wilshaw, Neuilly (until 1969)
Sale, Palais des Congrès, Versailles, November 16, 1969, no. 129 (illus.)
Baronne MacKey, Cannes

LITERATURE:

Archives nationales, minutier central X 251, codicil to Largillierre's marriage contract, August 19, 1699.
Le Figaro artistique, May 10, 1926 (illus.).
Georges de Lastic, "Nicolas de Largillierre, documents notariés inédits," *Gazette des Beaux-Arts*, July 1981, pp. 3 and 14.
Myra Nan Rosenfeld, *Largillierre and the Eighteenth-Century Portrait*, Montreal, 1982, p. 303 and fig. 63a.
To be included in Georges de Lastic's catalogue raisonné of Nicolas de Largillierre.

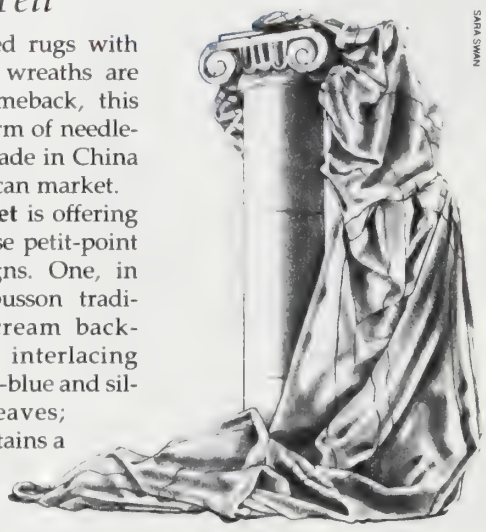
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Show & Tell


SARA SWAN

Lightly colored rugs with garlands and wreaths are making a comeback, this time in the form of needlepoints handmade in China for the American market.

Stark Carpet is offering several of these petit-point Chinese designs. One, in the best Aubusson tradition, has a cream background with interlacing garlands of ice-blue and silver-green leaves; the center contains a bouquet of pink roses. Another has a cream background marked off in squares, with a different bouquet of flowers in each square. A third has rectangles of various sizes, each rectangle filled to the border with bouquets of oversize blossoms. Stark also has Tibetan carpets (now woven in Nepal) that have a more ornate Déco look with large tropical leaves.

Chinese and Tibetan creations are also present at **Patterson, Flynn & Martin**, plus a selection of light-colored wool area rugs from England and Sardinia. Those from England, woven mostly by David Martin's latest discovery, Vanessa Robertson, are awash in gentle, abstract sweeps of pink and blue. The ones from Sardinia have bold diagonal lines or a zigzag flame in black, white and red. Martin adds that his weavers in the Orient can create rugs to custom size.

At **Edward Fields**, carpets are all made in the U.S. and still bear the mark of such designers as Van Day Truex and Raymond Loewy. Fields also has a line of black-and-white carpets that fall into two categories. The first is a modern geometric series with names like *Concentration, Tabulation* and *Sea of Keys*. The second category echoes the neo-Baroque look of the 1930s and 1940s. *Musée* was created in the 1930s by Marian Dorn, the grande dame of rugs whose creations filled the rooms of Syrie Maugham.

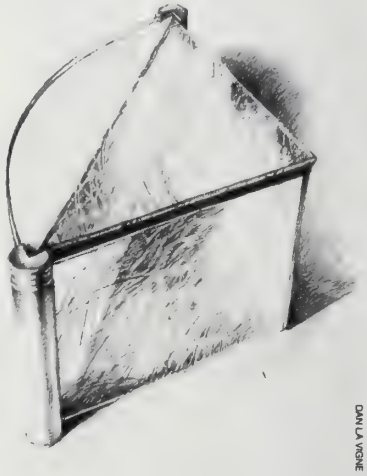
At **Schumacher**, not usually thought of as a repository of rugs, there are more Chinese needlepoints. But the company is particularly proud of a line of rugs commissioned from Madeira with lush garlands in gros point. One Madeira needlepoint is in a Louis XIV style with a pattern of spindles, bracelets and pediments rendered in a classic Aubusson palette: pink, gray and blue.

FYI. . .

The **14th Biennale Internationale des Antiquaires** will be held in Paris, Sept. 22–Oct. 9 at the Grand Palais. Some 50 top French antiques dealers as well as a few dealers from Belgium, Switzerland, England and the U.S. will show tapestries, master paintings, silver, jewels and furniture from the 16th to the early 20th century.

Jewelry dealers Boucheron and Mauboussin, antiquarian book dealers Librairie Blaisot, specialists in 20th-century art books, and Librairie Chamonal, specialists in antiquarian travel books, are among those who will exhibit. Biennale Internationale des Antiquaires, Grand Palais, Avenue Winston Churchill, Paris 75008.

L.A. Designs


DAN LA VIGNE

Gregory Higgins creates sculptural furniture "that's selling so fast it's scary," says designer Mimi London, who has his line in her Pacific Design Center showroom. "Everyone responds to the fact that it's art." "Everything I do is handled as though it's a piece of sculpture," says Higgins, who designs tables in textures of steel, etched glass and stone. The most important aspect of his work is the surface treatment. "I do a lot of acid treating," he says. "That gives surfaces a gestural, almost painterly quality." Higgins does only tables—dining, coffee, desks—"anything where a horizontal plane is required."

Mimi London bought one "outrageous black outfit" designed by Azzedine Alaïa at the **Gallay** boutique. The shop always carries black, according to owner Charles Gallay, who features only four designers—Alaïa, Romeo Gigli, Norma Kamali and Maud Frizon. Gallay designed the boutique himself, keeping his clothing "consistent with the architectural idea—combining Bauhaus and decorative." Gallay, 8711 Sunset Blvd., West Hollywood, CA 90069; 213-858-8711.

Colombian Discovery

While in Colombia, Anne Eisenhower found **Industrias Exporenso**, which makes furniture out of bone and horn. The firm also makes tray tables the designer uses to break up "the vastness of low tables."

"The fun thing about Industrias Exporenso is that it's a small operation, so you can get creative," says Eisenhower, who ordered a Chinese-style side table for her home in a herringbone pattern of bamboo mixed with bone. Industrias Exporenso, Ltd., Apartado Aereo #8585, Bogotá, Colombia; 571-269-7468. Also available through Ambience, 979 Third Ave., New York 10022; 212-688-0170.

continued on page 280



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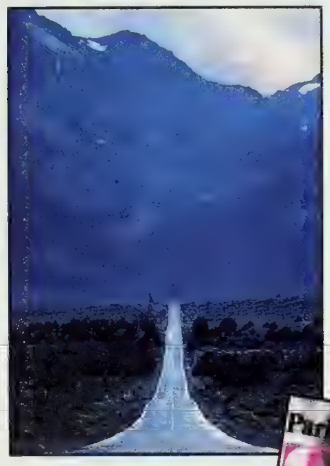
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Notes from Portugal



DAN LA VIGNE

On their latest trip to Portugal, Rubén de Saavedra and Roger Gross made several discoveries, including the **Fundação Ricardo Espírito Santo Silva**, which recently launched an Institute for Decorative Arts. The institute, located on a hilltop overlooking the Tagus River in Lisbon's Alfama district, teaches courses in interior design, restoration of 18th- and 19th-century furniture, bronzes, tapestries and bookbindings; and a workshop that specializes in gold-leaf techniques. Institute for Decorative Arts, 32-A/38-A Calcada S. Vicente, 1100 Lisbon; 872-429 or 872-543. The Fundação itself is housed in the former palace of Count Azurara, and is filled with Portuguese furniture, silver, tapestries and rugs from the 16th to 18th century. Rua S. Tome 90, 1100 Lisbon; 862-183.

Other places of interest in Lisbon, according to de Saavedra and Gross, include the **Gulbenkian Foundation**, which consists of museums, a concert hall and a center for scientific and cultural research. The museum's collection includes rugs from the Middle East, Turkey, Russia and Persia, 18th- and 19th-century French paintings, and 18th-century French silver and furniture. (45 Avenida Berna; 736-595, 730-160, 734-068.)

Queluz, a royal palace outside Lisbon built by Dom Pedro III in the 18th century, "looks like a miniature Versailles," says Gross, with its gardens designed in 1762 in the style of Le Nôtre. While only guests of the Portuguese government and heads of state are currently allowed to stay in the palace's private apartments, visitors can eat at Queluz now that the old kitchen of the palace has been transformed into a luxury restaurant called **Cozinha Velha**. (Royal Palace, Largo do Palacio; 950-232.)

Gross also suggests going up in the hills of Sintra to view the **Royal Palace**, a favorite summer residence of Portuguese kings for six centuries, whose ornamental ceiling is painted with the crests of Portugal's noble families; and the 19th-century **Palacio da Pena**, which has Arab minarets, Gothic dungeons, Manueline windows and Baroque doors.

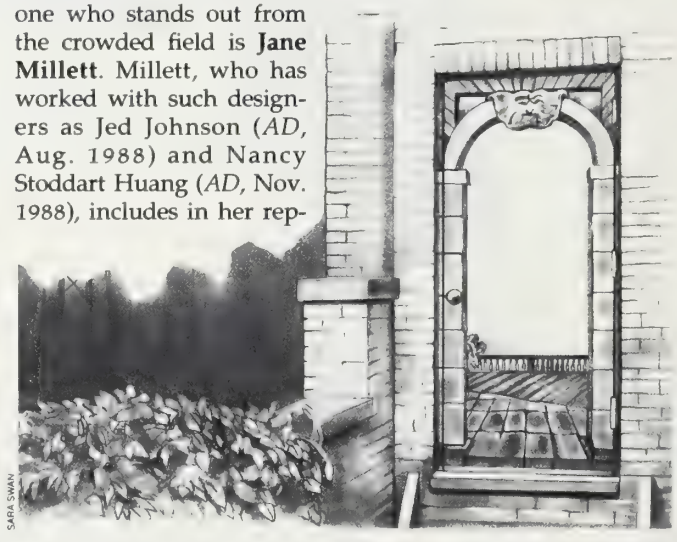
He then recommends venturing north to the **Palace Hotel do Buçaco**, which was formerly a Carmelite convent, then a royal hunting lodge. He says that the people who stay at "this formal, elegant hotel" are often taking the cure at the nearby spa in Luso and "are the types of people you'd think had disappeared from the face of the earth." Palace Hotel do Buçaco, Buçaco-Luso, 3050 Mealhada; 31-93101.

Knit Picker

The intricate patterns of delftware, Oriental vases and Islamic tiles have been used to great effect by **Kaffe Fassett,** who incorporates those patterns in his colorful knitwear and needlepoint designs. Fassett, who wrote *Glorious Knits* and *Glorious Needlepoint*, has since expanded his work into placemats, cushions, shawls and waistcoats. This fall sees the introduction of a line of his wallpaper designs, such as *Shibori*, based on Japanese tie-dyed textiles. And a retrospective of his work will be held at the Victoria and Albert Museum from Nov. 16 to Jan. 8.

Eye Foolery

While New York seems to have a glut of artists who specialize in trompe l'oeil, one who stands out from the crowded field is **Jane Millett**. Millett, who has worked with such designers as Jed Johnson (*AD*, Aug. 1988) and Nancy Stoddart Huang (*AD*, Nov. 1988), includes in her repertoire stenciling (Egyptian and Gothic friezes); frescoes; hand-painted fabrics (silk-velvet friezes and draperies); wood graining and *faux* finishes; and, of course, trompe l'oeil. She also designs furniture, and is hoping to make her matching "sushi" chair and ottoman available on a wider basis in the near future. But as an artist, she takes particular pleasure in her ability to create copies of famous paintings from any period in art history, anything from a Canaletto to a Matisse. Jane E. Millett, 10 Downing St., New York 10014; 212-924-6263. □



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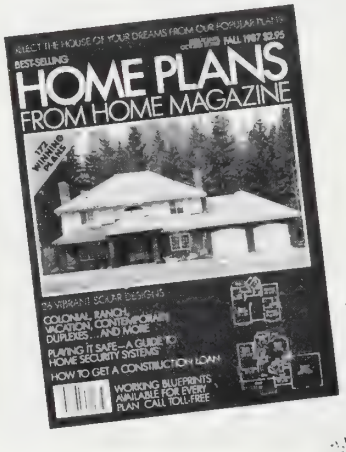
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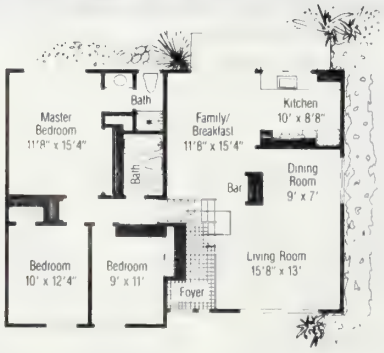
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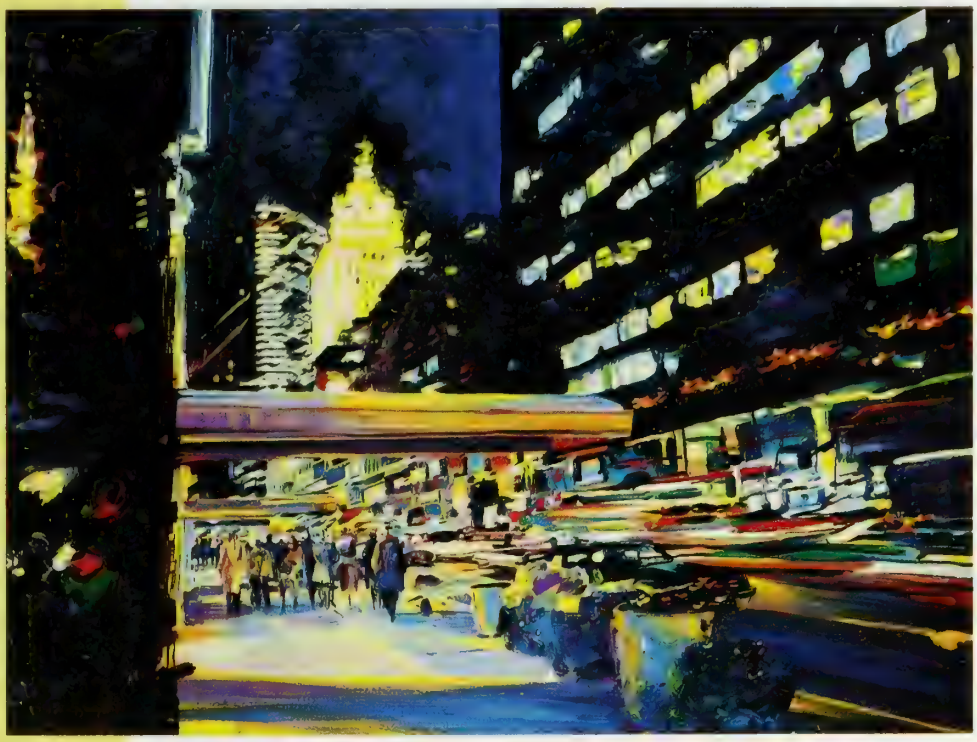
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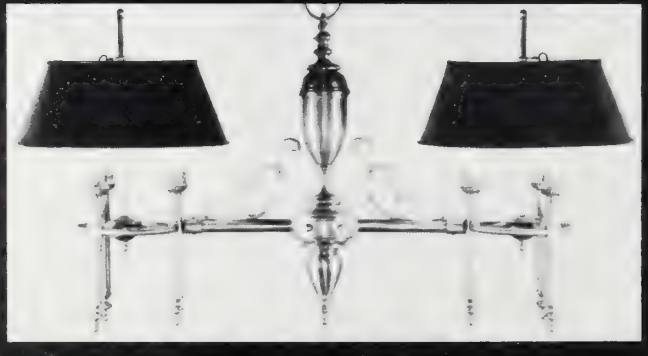
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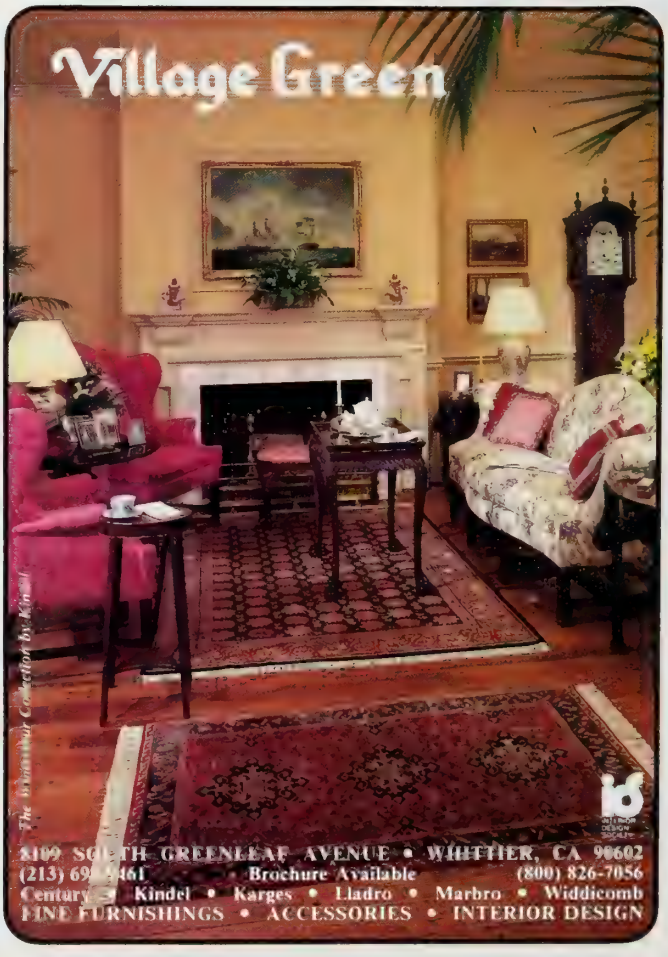


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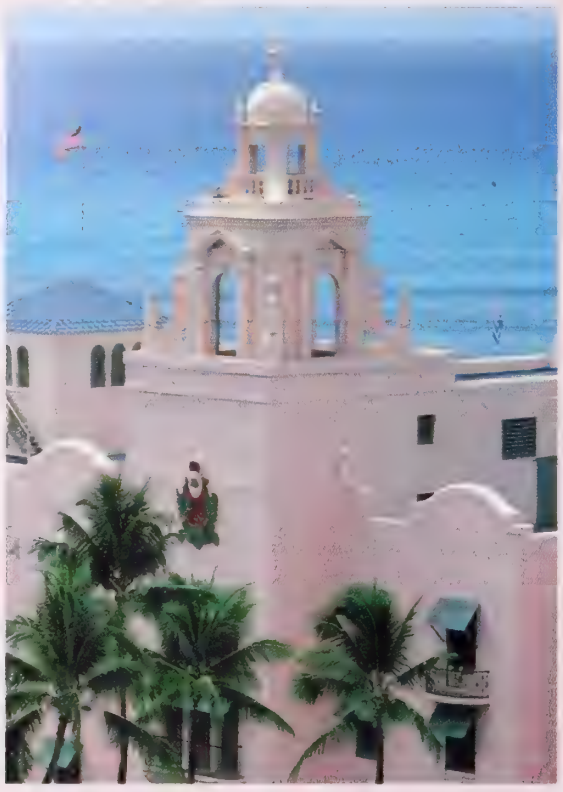
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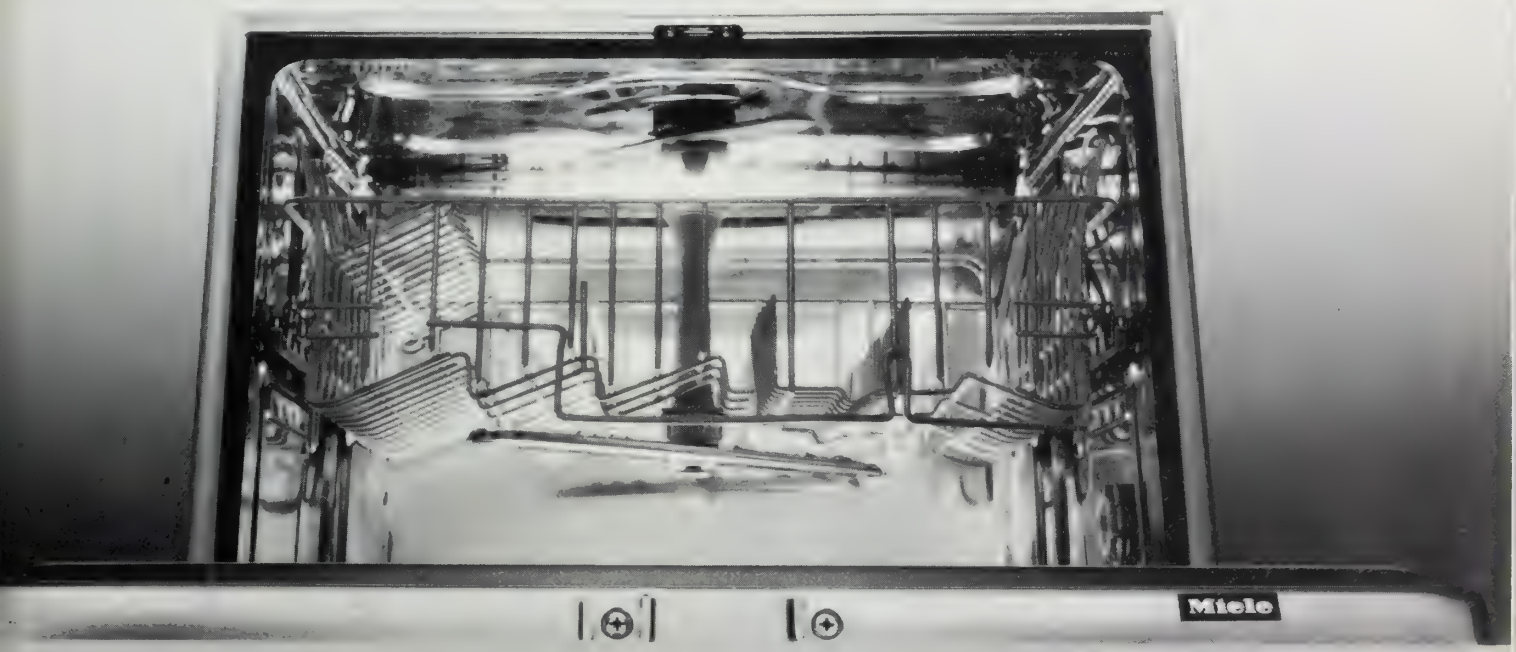
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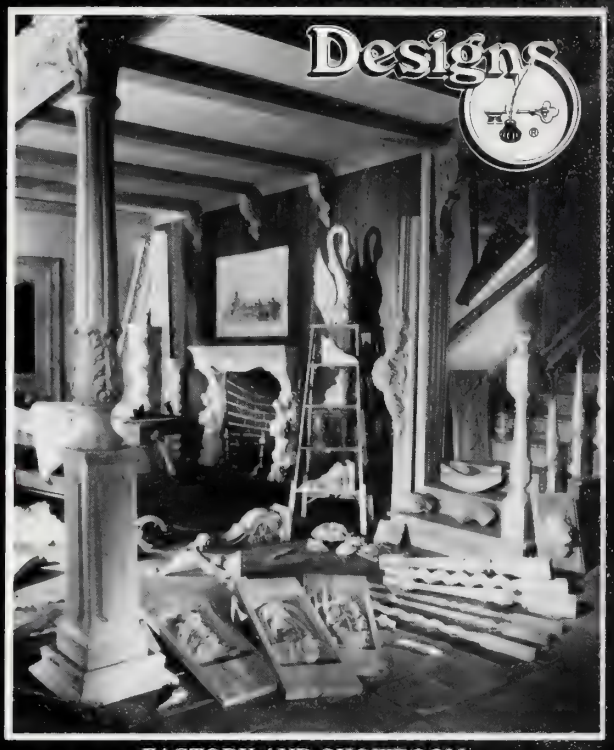
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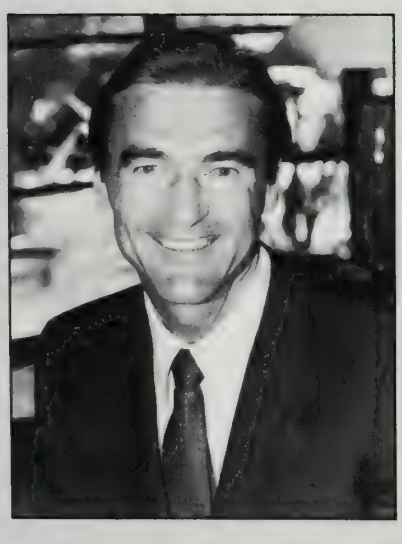
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